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THE HOUSE THAT
MUSIC BUILT

BOOKS BY ETHEL PEYSER

How to Enjoy Music

The Book of Culture

How Music Grew (*with Marion Bauer*)

Music Through the Ages (*with Marion Bauer*)

THE HOUSE THAT
MUSIC BUILT

§

CARNEGIE HALL

BY ETHEL PEYSER



NEW YORK

ROBERT M. McBRIDE & COMPANY

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FIRST EDITION



THIS BOOK IS DEDICATED

To the ardent frequenters of Carnegie Hall who create music by their appreciation—

To those who stand for hours in wind and rain, snow and sleet, to purchase tickets and admissions for balconies and standing room space—to whom Carnegie Hall is a refreshment, and not a duty, in a difficult world—

To those who arrive early and stay until the concert is over—

To the multitudes who listen from afar and rejoice in their inclusion as part of the Carnegie Hall audience—

BY

One to whom, from childhood, Carnegie Hall has been a constant musical training and the richest of stimulants in its many fields of living thought.



AUTHOR'S FOREWORD

In the difficult task of compiling the data for this volume, the author has frequently found conflicting accounts in the most reliable sources. As many as three different dates have been given by different authorities for a single occurrence, and in some cases it has been impossible to gather information from the only persons whose word could be final.

The path of a biographer of a building is beset with obstacles as far as printed annals are concerned. Encyclopedias and biographical dictionaries rarely record the place of a *début* or important concert unless it be in an opera house, and musicians' memoranda, if they exist, are only infrequently models of accuracy. Newspaper accounts often neglect to state whether a work is making its New York *début*, or—if not—where the *début* was held.

For whatever sins of omission or commission she may have perpetrated in the brief time at her command, the writer respectfully asks the reader's indulgence. She will welcome any authoritative corrections or additions to the material here printed.

The aim of the book has not been to present a meticulous record of Carnegie Hall but to give the reader a bird's-eye view of its influence on American life. In the thousands who love the Hall these pages should rouse affectionate memories. To those who do not know Carnegie Hall they should reveal something of the richness of its gifts to American life and thought.



ACKNOWLEDGMENTS

In order to gather the material needed for this book I have been obliged to call on many persons for help. I must therefore acknowledge with profound gratitude the assistance given to me by the following:

ALFRED I. SCOTT, who turned over to me the only existing program book of 1891-1892, and for his many replies to questions; FRANCIS D. PERKINS of the New York *Herald Tribune* for abstracting data from old newspaper files, as well as for reading the manuscript; the late ROBERT A. FRANKS, treasurer of the Carnegie Corporation (who died during the writing of this book), and his secretary, Miss SEABROOKE, for permitting the use of almost forgotten archives, which, though incomplete, gave me the material for Chapter 5; DR. WALTER DAMROSCH for writing the Introduction and for giving me interesting data, as well as for permission to use material from his autobiography, *My Musical Life*; and to his always eager and most helpful secretary, Miss FELICIA GEFFEN; ERIC CLARKE, author of *Music in Everyday Life*, for a very comprehensive interview and suggestions; RICHARDSON BROWN and SEYMOUR R. PEYSER for research work; the NEW YORK PUBLIC

LIBRARY, DR. CARLETON SPRAGUE SMITH, and other members of the Library staff; LONSDALE GREEN, JR., for generous information about the acoustics of Carnegie Hall; THEODORE GANNON of the Columbia Broadcasting System, for assistance in preparing Chapter 10; BURNET C. TUTHILL for an informative letter; Miss DORLÉ JARMEL of the Philharmonic-Symphony Society of New York and her secretary Miss SISSON, and officers of other musical organizations; GEORGE E. JUDD, manager of the Boston Symphony Orchestra, for a complete list of first performances in New York by the Boston Symphony Orchestra; Miss GERTRUDE A. TUTHILL of the Oratorio Society for the picture of the chorus and its conductor; Miss ROSE A. HELD, for help in collecting data about the Schola Cantorum; Miss FRANCES EATON of *Musical America* for research work; PRINCE MICHAEL GALITZIN and JOHN PATTERSON for data on Tchaikovsky; residents of the Carnegie Hall studios, and former and present employees of Carnegie Hall; the conductors and artists who wrote the prefatory notes used to introduce the chapters; Miss MELITA LINGG for typing certain portions of the manuscript; Miss CLAIRE LINGG, who read the manuscript and was indefatigable, night and day, in helping in its progress; Miss MARION BAUER, for criticism of the manuscript; CHARLES SCRIBNER'S SONS for permission to use material from *My Musical Life* by Walter Damrosch; DODD, MEAD & COMPANY for permission to use letters from *The Life and Letters of Peter Ilich Tchaikovsky*, edited by Rosa Newmarch; DOUBLEDAY, DORAN & COMPANY for permission to use an excerpt from *The Life of Andrew Carnegie* by Burton J. Hendrick.

If I have neglected to mention anyone who was kind enough to answer any of my SOS's, I take this opportunity to say that I am exceedingly appreciative of such generosity.

ETHEL PEYSER



CONTENTS

CHAPTER	PAGE
I. CARNEGIE HALL, A MARK OF DISTINCTION <i>In which the spirit of Carnegie Hall transcends brick and mortar.</i>	3
II. NEW YORK CITY BEFORE CARNEGIE HALL <i>In which there is a glimpse of old New York.</i>	9
III. ANDREW CARNEGIE <i>In which is given a brief account of the Founder's career.</i>	17
IV. A MUSIC HALL IS ENVISIONED <i>In which Andrew Carnegie, Walter Damrosch, and the Oratorio Society are the visionaries.</i>	25
V. IN THE ROOM OF THE BOARD OF DIRECTORS <i>In which is learned something of the planning and construction of Carnegie Hall, as well as contemporary opinion on the project.</i>	33

CHAPTER	PAGE
VI. THE OPENING FESTIVAL, MAY 5, 1891	59
<i>In which Peter Ilich Tchaikovsky appears for the first time in America, and wherein the purpose of the Festival and its programs is disclosed.</i>	
VII. ACOUSTICS	73
<i>In which acoustics, the soul of Carnegie Hall, is discussed by experts.</i>	
VIII. CARNEGIE HALL IS MODERNIZED	83
<i>In which Robert E. Simon buys Carnegie Hall and maintains it with an infusion of modern methods, and in which Carnegie Hall proves that Youth is the ability to adjust to new conditions.</i>	
IX. THE GREAT ORGAN	95
<i>In which Carnegie Hall receives from the Carnegie Corporation an organ that completes its musical effectiveness.</i>	
X. RADIO COMES TO CARNEGIE HALL	107
<i>In which are discussed Carnegie Hall's facilities for radio broadcasting and the importance thereof.</i>	
XI. THE TENANCY, PAST AND PRESENT	119
<i>In which is surveyed the studio roster, including many of America's eminent musicians, painters, sculptors, dancers, and teachers of music, drama, and kindred arts.</i>	
XII. DYNASTIES AND ANECDOTES	153
<i>In which the Loyal Orders of Employees and Servicing Agencies are seen to be part of the Carnegie Hall Tradition, and wherein are given glimpses of interesting personalities.</i>	

CHAPTER	PAGE
XIII. PARNASSUS—I <i>In which begins the constant procession, through the years, of pre-eminent exponents of the arts and of advocates of important civic movements.</i>	183
XIV. PARNASSUS—II <i>In which is recorded the rise of the great orchestras that have played in Carnegie Hall, with some account of artists and conductors associated with them.</i>	211
XV. COMPOSITIONS MAKE THEIR DÉBUTS <i>In which are listed some world, American, and New York first performances of musical works.</i>	277
XVI. REPRESENTATIVE OPINIONS OF CARNEGIE HALL BY REPRESENTATIVE PEOPLE <i>In which the reader may gather what the Hall has meant to some of the eminent people who use it.</i>	337
SOME SOURCES OF INFORMATION	345
INDEX	347



INTRODUCTION

The rooth anniversary of the birth of Andrew Carnegie has been an appropriate time for the preparation of this book. It is a vivid and interesting narrative of what might ordinarily have been only a schedule of events.

The creation of Carnegie Hall has proven an influence so extraordinary on our music during the forty-four years of its existence that even its founder, Andrew Carnegie, prophet though he was, could not have foretold it. Its walls are fairly saturated with the music of the greatest composers, singers, instrumental soloists, conductors, orchestras, and choruses. Many of the most important compositions of the masters of music were heard here for the first time. If we want to get a picture of the musical life of New York during the last half-century, we need only look through Chapter 14 of this book, entitled *Parnassus*, and the programs of the thousands of concerts which have been given within the walls of Carnegie Hall.

Thanks to the professional skill of the architect, William Burnet Tuthill, and some of the musicians whom he

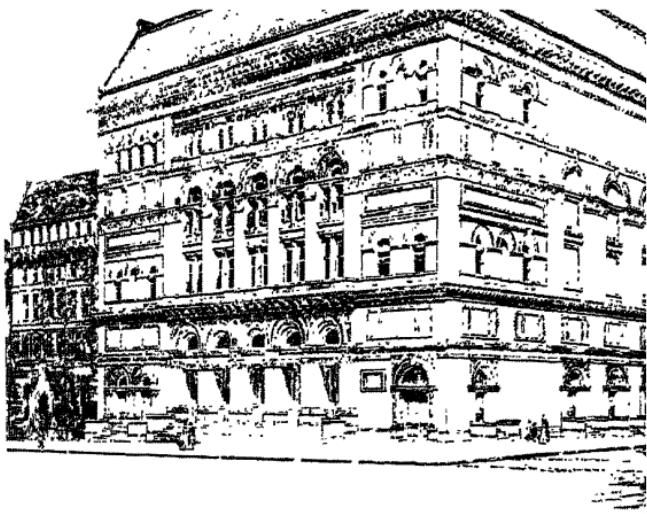
consulted, the acoustics of the Hall is remarkable—unexcelled by that of any other auditorium in the country. Its doors have been opened wide to admit millions of eager listeners and time has made it a sacred temple, a shrine to be treasured by all lovers of music.

I am happy to think that Andrew Carnegie's kind friendship for me during the early days of my career may have had some influence in the building of Carnegie Hall. May it give shelter to the Muses and their votaries for many years to come!

WALTER DAMROSCH

New York City

1935

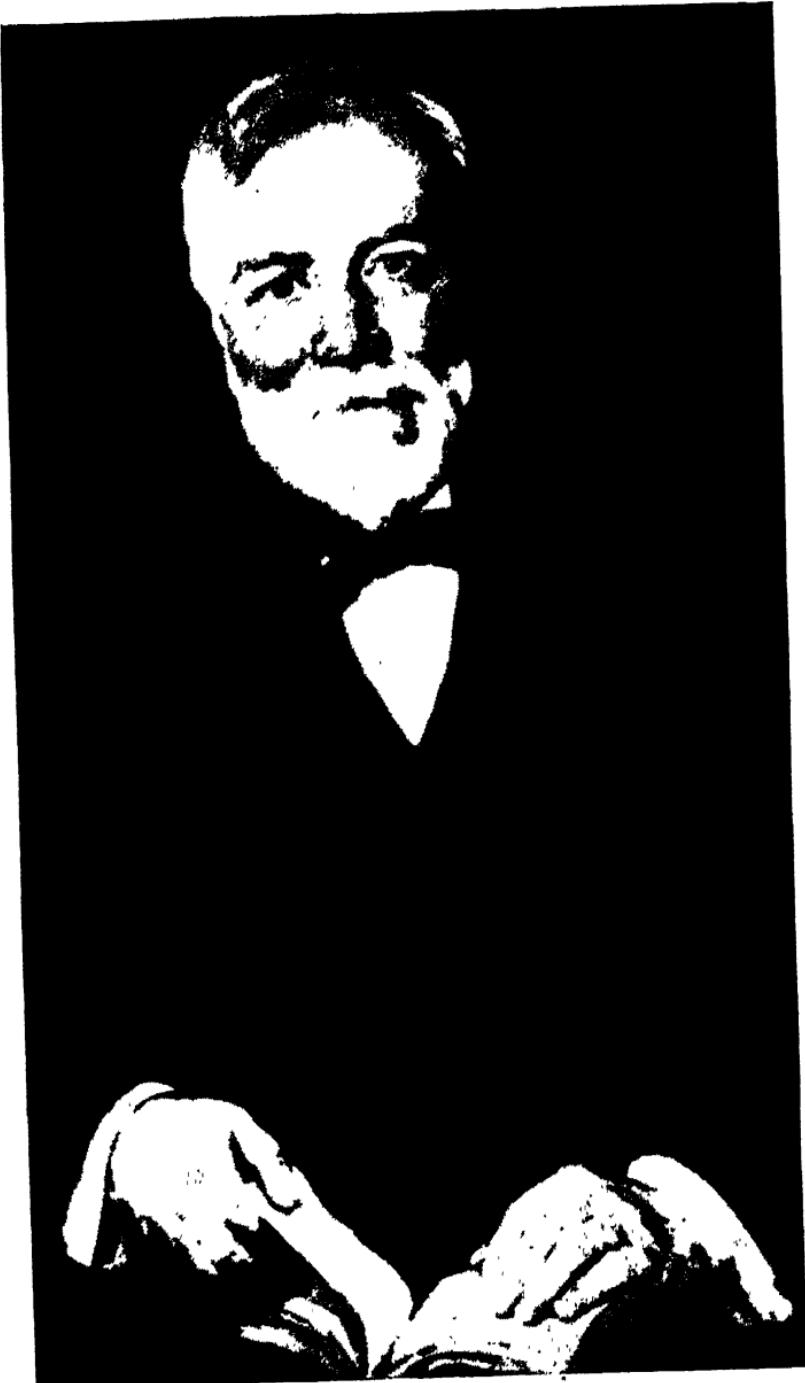


The external features of Carnegie Hall have changed since 1891. Above, the original building. Below, Carnegie Hall as it is today. Stores and



Left, M. Murray Weisman
present President of Car
negie Hall. Below, the Ar
Gallery for the exclusiv
use of artists who occup
studios in the building.





Portrait of Andrew Carnegie, who built Carnegie Hall
in 1891, painted by F. Luis Mora.



When Robert E. Simon bought Carnegie Hall in 1925, he set himself the task of modernizing it. By the time he died (September, 1935) he had rejuvenated the building and adapted it to meet modern needs.

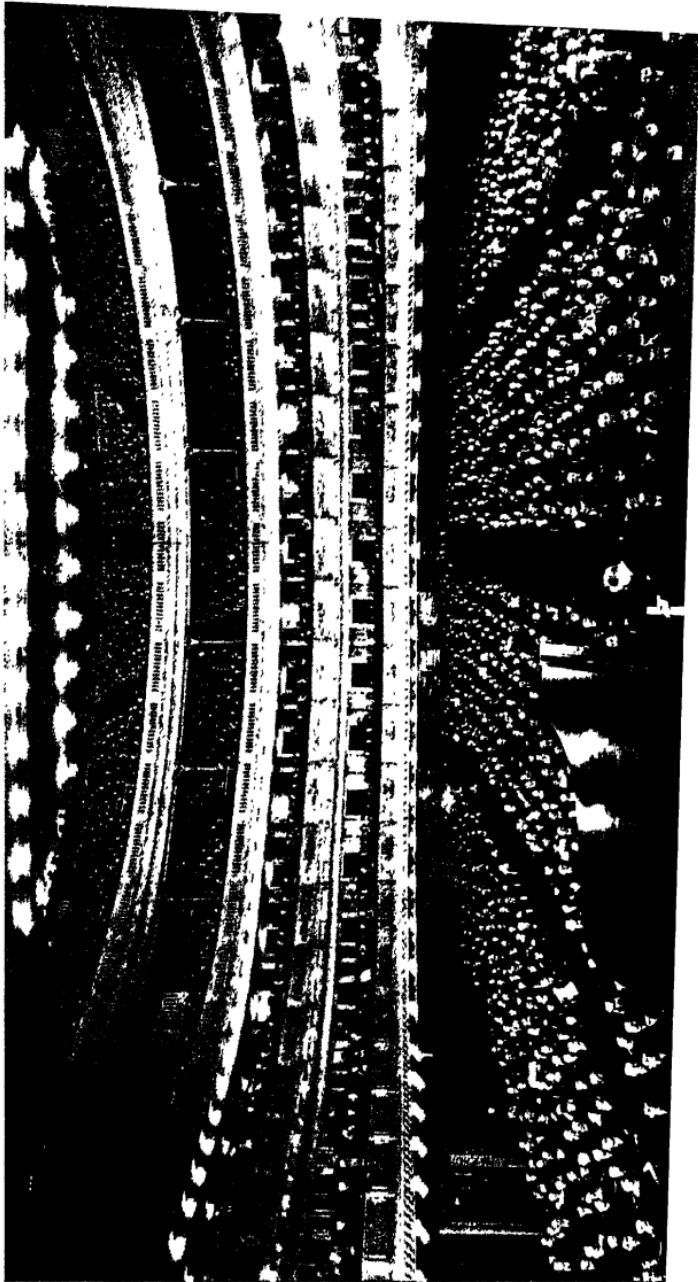
There is hardly a singer of international reputation who has not appeared in Carnegie Hall. Upper, left to right: Lillian Nordica, Edouard de Reszke, Jean de Reszke, Marcella Sembrich. Lower, left to right: Lilli Lehmann, Emma Eames, Emilio de Gogorza, Luisa Tetrazzini.





ny pianists were scheduled to participate in the Moszkowski Testimonial Concert given on December 21, 1921. Top
v, left to right: Ernest Schelling, Sigismund Stojowski, Alexander Lambert, Walter Damrosch (conductor), Wilhelm
chaus, Percy Grainger, Ignaz Friedman. Second row, left to right: Harold Bauer, Leo Ornstein, Germaine Schnit-

, Wassip Gabrilowitsch, Eily Ney, Alfredo Costello, Josef Lhevinne, Ernest Urchs, (fourteen played at thirteen pianos).



mann plays to a
audience in Car-
II. The excellent
makes it possible



The New York Philharmonic-Symphony Orchestra is shown on the stage of Carnegie Hall, directed by Arturo Toscanini, the revered Italian conductor.





These orchestra leaders have played a significant rôle in the making of Carnegie Hall's history. Left to right: Walter Damrosch, Serge Koussevitzky, Ernest Schelling, Albert Stoessel, Leopold Stokowski, Arturo Toscanini.





Distinguished pianists enjoy playing in Carnegie Hall. Upper, left to right: Myra Hess, Ignace Jan Paderewski, Harold Bauer, Sergei Rachmaninoff. Lower, left to right: Ossip Gabrilowitsch, Josef Hofmann, José Iturbi, Walter Giesecking.

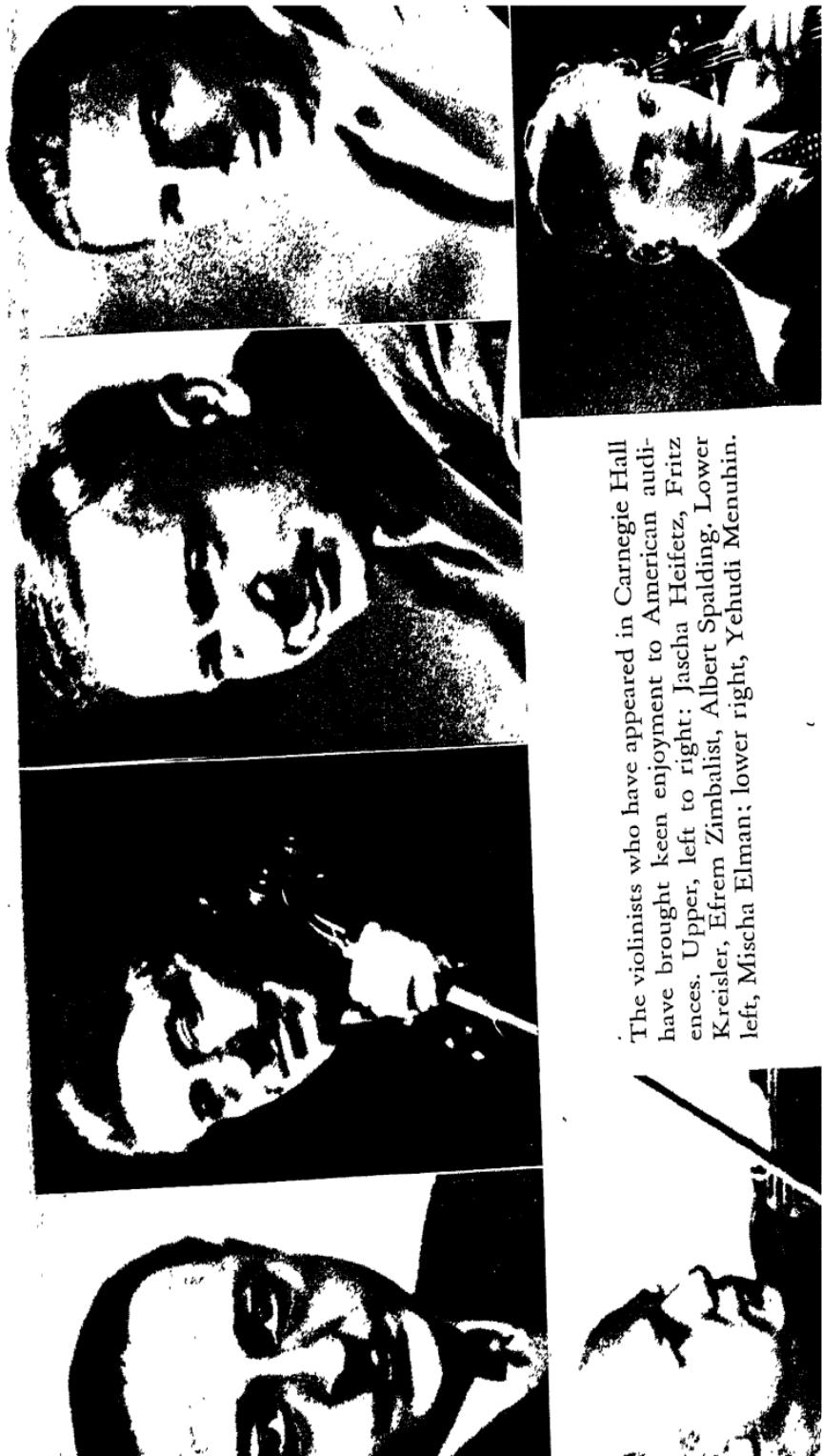
Hofmann, José Iturbi, Walter Gieseking.



Whether the pianist be an infant prodigy or a veteran musician, he finds an appreciative audience in Carnegie Hall. Upper, left to right: Artur Schnabel, Josef Lhevinne, Vladimír Horowitz, Moritz Rosenthal. Lower left, Ruth Slenczynski.



Distinguished dancers and organists have had their share in making Carnegie Hall a center of music. Left to right: La Argentina, Pietro A. Yon, Anna Pavlova.



The violinists who have appeared in Carnegie Hall have brought keen enjoyment to American audiences. Upper, left to right: Jascha Heifetz, Fritz Kreisler, Efrem Zimbalist, Albert Spalding. Lower left, Mischa Elman; lower right, Yehudi Menuhin.

The roster of singers who have performed in Carnegie Hall includes the greatest in the world. Upper, left to right: Geraldine Farrar, Florence Easton, Lotte Lehmann, Marian Anderson. Lower, left to right: Roland Hayes, Louise Homer, Dame Nellie Melba, Feodor Chaliapin.



through the medium of radio and phonograph; famous voices have reached many music-lovers who have never seen Carnegie Hall. Upper, left to right: Lily Pons, Lawrence Tibbett, Lucrezia Bori, John McCormack. Lower, left to right: Amelita Galli-Curci, Mary Garden, Mme. Ernestine Schumann-Heink, Enrico Caruso.





For more than a quarter of a century Dr. Stephen S. Wise (left), the fervent religious and civic leader, and Burton Holmes (right), the famous "travelist," have attracted large audiences.

Each year I return to Carnegie Hall with eager anticipation, for it is the scene of some of my happiest hours and richest associations, where I feel so much at home and where the atmosphere is so congenial.

ARTURO TOSCANINI

*Salzburg,
September, 1935*

S

CARNEGIE HALL, A MARK OF DISTINCTION

*In which the spirit of Carnegie Hall transcends
brick and mortar.*

TRAVELERS from Europe dwell ecstatically upon the architecture of the Houses of Parliament in London, upon the Horses of St. Mark's in Venice, upon the tilt of the Leaning Tower of Pisa. Travelers from America expatiate on the beauties or the terrors of the skyscraper, on the handsome railway terminals, and on the palatial department stores.

Architecture is the thing!

There is one building in New York, Carnegie Hall, which all travelers visit, whether from New Zealand or Labrador—not because of its architecture, however, but because of its spirit.

The spirit is the thing!

Carnegie Hall, built in 1891 by Andrew Carnegie, peace-lover and music-lover, is one of the few buildings endeared in a materialistic era to all who know it or know of it, because of what it means in the terms of the spirit—for what it gives rather than for how it is made.

Throughout its nearly fifty years, Carnegie Hall has

weathered economic, political, and governmental stresses disastrous to other buildings of its vintage. Not only has it survived—with a few alterations, to be sure—but it has grown in richness as the years have passed. The stuff of the spirit was in the mortar—the architects builded better than they knew.

A traveler from France recently said of Carnegie Hall that it was like a Stradivarius violin. He had been to Carnegie in its youth and then revisited it in its middle age. He found it mellower for its continuous immersion in the atmosphere of music, lectures, exhibitions, rallies, the dance, and other human interests committed to its care.

Carnegie's exterior beauty, like personal beauty, is but a layer or two deep. Its real beauty resides in its motivation—in every one of its many fields: music, the other arts, studios, shops and management.

American buildings as a rule fall down before tradition. Carnegie Hall stands as one reminder to pessimists that "Art is long" though other buildings' lives are fleeting.

That Carnegie Hall is a record of the history of New York during the past fifty years is no less true than trite. From it, Vox Populi has ranged and raged. It has been the popular yardstick or measure of the greatness of causes and of people; or, if not the measure, an almost certain augury of the success of causes or personalities. In short, the Carnegie hallmark has become a symbol of quality for those functioning under its ægis. This is particularly true for outlying districts to which the newspapers send reports. But even seasoned New York critics and reporters will go to Carnegie more willingly and confidently than to any other hall.

"If you see it in the *Sun* it is so" is the slogan of the New York *Sun*. If it is given in Carnegie Hall it is important is the world's opinion in regard to whatever takes place in this nearly fifty-year-old shrine.

Carnegie Hall has been a musical landmark for public and performer these many years.

As artiste and listener, I cannot imagine the City of New York without this familiar landmark, and the gracious memories it evokes for the great and glorious figures who have hallowed its halls, and left imperishable record of their achievements.

GERALDINE FARRAR

Ridgefield, Connecticut

June, 1935



NEW YORK CITY BEFORE CARNEGIE HALL

In which there is a glimpse of old New York.

FROM the beginning Carnegie Hall at 57th Street and 7th Avenue has functioned as a magnet drawing the art world to it.

When Andrew Carnegie announced that he was going to put Music Hall—its name then—at 57th Street and 7th Avenue, the community considered him insane. The “sane” felt that no one would travel so far to hear music—somewhat as many people today feel about the Music Hall at the Juilliard School.

It may be well to see what a feat it was to start a music hall so far uptown. This will necessitate a flashback picturing old New York and the New York of 1889.

Music in New York, for the public, may be said to have started at Castle Garden, which was ceded to the city by Congress in 1822 and used for a public hall and amusement center. Before this it was Fort Clinton, built in 1812. As Castle Garden it served for thirty years as an amusement center and was the arena for many historic musical events. Jenny Lind, the Swedish singer, made her Amer-

ican début there under the management of P. T. Barnum. It was there, too, that Samuel T. Morse demonstrated the feasibility of controlling electricity by means of a wire strung around the interior of the building. Lafayette had been greeted there by six thousand people on his return to America in 1824. From 1855 to 1890, Castle Garden was the port of entry for millions of immigrants desiring to live in the United States. In 1896 it became the Aquarium, and as such is still attracting multitudes.

During the thirty years that Castle Garden was an amusement center, the musical life of Manhattan was sliding slowly northward. According to Henry E. Krehbiel, exotic opera was first produced in New York by Manuel Garcia at the Park Theatre in 1825-1826. Then a Frenchman, Montressor, gave opera at the Richmond Hill Theatre in October and November of 1832. In the next year Lorenzo Da Ponte, Mozart's librettist for *Le Nozze di Figaro* and *Don Giovanni*, instigated the building of an Italian opera house at Church and Leonard streets; this venture failed in its second year. In 1844 Ferdinand Palmo, a restaurateur, remodeled Stoppani's Arcade Baths, on Chambers Street between Broadway and Center Street, for the purpose of presenting opera; this enterprise, too, was very short-lived. The next stopping-place of music was the Astor Place Opera House. Here for thirty years, opera being given from 1847 to 1852, it stayed poised. Two years later it took wing and alighted at the Academy of Music at 14th Street and Irving Place. There opera in all its splendor established itself until the Metropolitan Opera House, built in 1883, superseded the Academy.

But the Academy of Music had helped to set a pace for

the modern longing for spectacular appearances, and it was here that Adelina Patti made her début in opera (1859) in *Lucia di Lammermoor*. What has often been heralded as her début did not take place until two years later, in November, 1861, in London. Lillian Nordica also appeared at the Academy of Music, on December 26, 1883. She made her American début as "Marguerite" in *Faust* under Colonel Mapleson's management. After the mysterious disappearance of her husband in a balloon in 1885 she did not sing until 1887 (Covent Garden) and did not appear at the Metropolitan Opera House until 1893, in the company which included Melba, Eames, the de Reszkes, and Plançon. Later she sang in Carnegie Hall.

Before Carnegie Hall was built and drew toward its uptown site music, musicians, piano manufacturers, publishing houses, and concert managers, the main music auditoriums were Mendelssohn Hall, 119 West 40th Street; Niblo's Garden, 578 Broadway (East) between Houston and Prince streets; Steinway Hall, 14th Street and 4th Avenue; Academy of Music, 14th Street and Irving Place; Hardman Hall, 138 5th Avenue; Chickering Hall, 18th Street and 5th Avenue; Metropolitan Opera House, 39th Street and Broadway; Berkeley Lyceum, 40th Street near 5th Avenue.

Mendelssohn Hall ceased to be, in 1911, after the death of its founder, Alfred Corning Clark. Chickering Hall, Hardman Hall, and Berkeley Lyceum died the natural economic and social deaths of old halls, the sites of which limit their usefulness and availability. The Academy of Music now spreads its light through its successor on the same corner, the Consolidated Gas Company! Across the

way from Irving Place, the Irving Place Theater has sunk to burlesque, while the district is more "movie" than progressive, and is given over to razor-blade peddlers and hawkers of neckties and decaying fruits.

To make more complete the picture of New York City at that time, and to emphasize Mr. Carnegie's far-sightedness in buying the property for Carnegie Hall so far up-town, it should be remembered that the shopping district was then around 18th Street and 6th Avenue, where B. Altman & Company, Simpson, Crawford & Simpson, Ehrich Brothers, and other famous department stores sold bonnets and advertised them meekly in the rudimentary typography of the time.

At 10th Street and Broadway was E. J. Denning & Company, successor to A. T. Stewart, both tenants before John Wanamaker. R. H. Macy & Company was still at 14th Street, and Stern Brothers, E. P. Dutton & Company, and G. P. Putnam's Sons were on 23rd Street, opposite the Eden Musée.

To sketch the era even more vividly, a list of the actors and the theaters in New York will help to recreate the old scene. Among the revered actors were Clara Morris, whose performance of *Camille* was famous; Lily Langtry; Charles Wyndham, whose *David Garrick* was so engag-ing; Mme. Modjeska; Edwin Booth, whose *Fool's Revenge* (the *Rigoletto* story) attracted the discriminating public; the Kendals, husband and wife, in *The Ironmas-ter*; radiant Rose Coghlan in many plays, including *Jocelyn*; Edwin Booth in his famous rôle of "Hamlet"; Salvini in *The Gladiator*; E. S. Willard in *The Middle-man*; Kate Pixley in *Kate*; Eva Davenport; fascinating

"Georgie" Cayvan; Grace Golden; Max Figman, and Jefferson de Angelis at his best.

Among the theaters there were Niblo's Garden; the Star Theater at Broadway and 13th Street; the 14th Street Theater; the Lyceum, 23rd Street and 4th Avenue; Eden Musée, 23rd Street between 5th and 6th avenues; Koster and Beal's, where Marie Lloyd was drawing crowds, on 23rd Street in the 80's and later on 34th Street; Miner's at 28th and Broadway; Madison Square Theater, 24th Street and Broadway; Herrmann's Theater, 29th and Broadway; Daly's at 30th Street and Broadway; the Bijou, between 30th and 31st on Broadway, where Hoyt's *The Texas Steer* was in progress; Palmer's Theater, 1220 Broadway; the Standard at 32nd and Broadway; the New Park Theater at 35th and Broadway, and the Casino at 37th and Broadway.

) The cinema was still undeveloped. The telephone was a luxury. The safety bicycle had not yet taken the place of the high-wheeler. The automobile was still to be invented; there were no streamline motor cars—instead, landaus and landaulets and strolling hansom cabs bowled along the streets. There were no taxicabs in which to reach the new and remote hall, and traffic jams were unknown. Church steeples still dominated the landscape or the skyline. Cigarettes did not alleviate women's tedium, at least in public. Men were rapidly relinquishing beards. Delmonico's, Louis Martin's, the Hoffman House, the Manhattan Hotel, the Waldorf at 34th Street, the Holland House, and Rector's were the favorite restaurants and hotels. And the Hotel St. Denis, 10th Street and Broadway,

later advertised itself as "the most central hotel in the city"!

At the time when Andrew Carnegie was planning to blaze a new trail through the aristocratic residential section, 57th Street and 7th Avenue was a vast lot. The now defunct Hotel Grenoble was diagonally opposite, and Dickel's Riding Academy was on the west side of 7th Avenue, between 58th and 59th streets. Elaborate private stables on 56th Street stood at the backs of dignified homes on 57th Street. Naturally, many of the owners of these dwellings were aghast at the thought of living near an amusement center where carriage calls in the evening would disturb the rural quiet of the street.

Mr. Carnegie decided to buy this plot at 57th Street and, with his usual purposefulness, imperturbably proceeded with his plans until the Music Hall was built by the Music Hall Company, Limited, of New York, in 1891.

CARNEGIE HALL—a great gift, by a great man—ANDREW CARNEGIE. The history of Carnegie Hall is unique. There is scarcely an artist of international repute who has not made his initial bow before the New York audiences in Carnegie Hall. Personally I have heard them all, and having been privileged to play in this temple of music myself, since 1898, I fully realize what Carnegie the man—and the hall—mean to artists in general, as well as to those who have followed the development of American music since 1891 when Andrew Carnegie erected the hall. There was some talk a few years ago of tearing down dear old Carnegie Hall. Fortunately the idea has been abandoned—and those who love this magnificent edifice pray that it may be given a long lease on life in view of what it means to all of us now, and because of its glorious past.

JOSEF HOFMANN

*Warsaw, Poland
October, 1935*

CHAPTER THREE

S

ANDREW CARNEGIE

In which is given a brief account of the Founder's career.

THE little Scottish town of Dunfermline—a name musical enough!—was the birthplace of Andrew Carnegie, on November 25th, 1835. In 1848 his father, who had been a Chartist, emigrated to America and settled in Allegheny City, Pennsylvania. When nine years old, Andrew, the little “raw Scot”, began work as a bobbin-boy in a cotton factory. He fired a boiler in a dark cellar in Pittsburgh and was later engaged as a telegraph messenger boy. By close observation and diligence he soon learned the Morse code. Through the kind offices of the superintendent, a countryman of his, he became an operator.

At 15, he knew more than his elders about telegraphy, a young art which in 1847 was only just recognized as an important adjunct to industry and civilized life. His capacity for untiring work and his constant courtesy were noticed by T. A. Scott, an official of the Pennsylvania Railroad, who employed the lad as his secretary. At the opening of the Civil War he went to the front with Scott, who had become Assistant Secretary of War. Shortly there-

after, because of the knowledge he had gained in the telegraph office, of despatching trains and of railroading, he was made general manager of the Western division. As such he introduced many innovations, among them sleeping-cars, a first factor in the establishment of his wealth.

Keeping his eyes open and his brain functioning keenly, he now began to make investments in oil lands, and thus laid the foundation of his fortune. Foreseeing the need for iron and steel, he started the Keystone Bridge Works, built the Edgar Thompson Steel-Rail Mill, and, as the years elapsed, acquired the Homestead Steel Works, and controlled a railway 420 miles long and a line of lake steamships.

Carnegie's education had been scanty, but he possessed the power of acquiring knowledge as he worked. His writings, of which there are hundreds of examples in the libraries of the world, on economics, world peace, and business and in other fields, show careful mental cultivation combined with a philosophy indicative of a trenchant Scottish mind.

His consciousness of the lack of books in his youth and of a systematic education inspired and prevailed upon him to leave a vast sum of money, at his death, for the formation of the Carnegie Foundation for educational purposes and the founding of free libraries throughout the world. Among his many benefactions was \$50,000,000 for founding libraries alone.

"The statement frequently made that Carnegie erected buildings all over the face of the earth and then left their support to the localities involved, is certainly true; that was

the essential motive of his program. It was his boast, not that he founded libraries but that he compelled the people to found them. 'I do not wish to be remembered,' he once said, 'for what I have given, but for that which I have persuaded others to give.' " (Burton J. Hendrick, in *The Life of Andrew Carnegie*.)

That is, Carnegie never gave a *library*, but only the building; he left the amassing of the books to the municipality. Again Mr. Hendrick says: "The desire to get something for nothing is innate in human nature, and he, Carnegie, was shrewd enough to capitalize this weakness." Thus Mr. Carnegie was consistent in not endowing Carnegie Hall, leaving its maintenance to the community.

In addition he gave \$10,000,000 to start the Carnegie Institute in Pittsburgh; the same amount to organize the Carnegie Institute in Washington, to both of which he added more later. In Scotland he gave \$10,000,000 for providing a trust fund to assist education at Scottish universities, "which resulted in his being elected lord rector of St. Andrew's University." He largely aided Tuskegee Institute under Booker T. Washington. In 1901 he established pension funds for his employees at Homestead and, in 1905, for American college professors. He financed the Carnegie Hero Fund commissions in America (1904) and in Great Britain (1908) in recognition of deeds of heroism, and in 1891 built Carnegie Hall—which is the hero of our tale.

Eric Clarke, author of *Music in Everyday Life*, states:

"Carnegie Hall was no philanthropy; it was a business venture, far-seeing perhaps, yet designed to pay its own way."

This venture is of interest particularly because it marks a definite stage in Carnegie's gradual transition from business man to philanthropist. At that time of his life he felt, as so many other magnates have felt, that one essential proof of a public need is public support; that a city should not be ahead of its citizens; that if they really want an extension of their artistic and cultural lives they must signify their want by their patronage. Carnegie's attitude then was the attitude of the old century, which saw primary education as a public duty—part of our American system; colleges and hospitals, churches even might deserve endowment; but public buildings, if not built at public expense, should be supported by the public; and if cultural activities, such as choral societies and orchestras, must operate at a deficit, all such deficits must be met currently by those who enjoyed or benefited by the activities, otherwise people would take their blessings for granted, fathers would be relieving sons of their rightful burdens, inherited security would breed sloth, and the organizations themselves, having no longer to attract and satisfy the public wants, would lose touch with their public, tend to grow careless, and finally fall asleep. To most people the ideas are still good currency, circulating freely with that shiny coinage which we call 'Adult Education'."

Carnegie's great and ruling passions were the education of the people and the establishment of peace, and for these objects he gave lavishly.

It was his firm conviction that an alliance of America and Great Britain with their democratic principles of government could establish universal peace, put an end to war, and lead education into unsectarian channels.

He was also greatly interested in spelling reform as a means of promoting the spread of the English language.

He was a broad-gauge optimist and believed implicitly in the future as the solver of the questions agitating his contemporaries. In 1907 he was sanguine enough to give a peace festival in Carnegie Hall, to which he invited prominent officials of every nation, and their wives. He entertained them, paid all their expenses, including those of the secretaries, in order to hold a representative meeting for the establishment of peace. In spite of his and others' assiduous labors in this cause, seven years later began the worst holocaust of the world's history!

Among his other benefactions were: the Pan-American Union Building, erected in Washington, D. C., at a cost of \$850,000; the Carnegie Corporation of New York in 1911, to which before his death, he gave \$125,000,000 to be used to promote civilization in whatever way the trustees saw fit. In 1913, the Hague Peace Palace, his gift to an insane world, costing \$1,500,000, was dedicated. By the close of 1918, there were 2,505 Carnegie library buildings (1,679 in the United States; 660 in Great Britain and Ireland; 125 in Canada; 41 elsewhere) whose total cost was \$56,000,000. He had given 8,182 church organs throughout the world at a cost of \$6,220,000. Total public gifts made before his death, including those listed here, amounted to \$350,000,000!

When appraised, his estate was less than had been estimated and showed a net value (1921) of only \$22,880,000. In accordance with New York law, only up to one half of an estate can be willed as a public gift, hence The Carnegie Corporation received only \$11,000,000, the residue.

In 1901 he had prospered to such an extent that when his interests were incorporated in the United States Steel

Corporation, a trust organized by J. P. Morgan, Mr. Carnegie retired from business and was bought out at a figure approximating \$500,000,000.

He married Louise Whitfield, of New York, in 1887.

Having experienced one of the most brilliant careers in America, Mr. Carnegie died August 11, 1919, at Lenox, Mass.

I welcome this opportunity to say a few words about what Carnegie Hall has meant to me. As a conductor of the Oratorio Society of New York, the only existing musical organization that was closely identified with Carnegie Hall from the day it opened its doors and whose secretary designed it, I am deeply grateful for the wise foresight of Andrew Carnegie in providing New York with a beautiful and inspiring concert auditorium.

Whenever I conduct in Carnegie Hall, I am conscious of the fact that the hall is vibrating sympathetically, like a fine old instrument, with the music that is being played. The singer or player heard in this auditorium has every acoustical advantage that may be desired. Every tone is heard with utmost clarity, and yet there is enough resonance to give the sound life and resilience.

I hope, for the sake of New York music lovers, that this magnificent concert room will remain in our midst for many years.

ALBERT STOESSEL

Mattapoisett, Massachusetts

June, 1935

CHAPTER FOUR



A MUSIC HALL IS ENVISIONED

In which it is seen that Andrew Carnegie, Walter Damrosch and the Oratorio Society are the visionaries.

THE idea for a new music hall stemmed from Leopold and Walter Damrosch.

In 1887 the young and handsome Walter Damrosch sailed for Europe to study with Hans von Bülow and to take the baths at one of the German spas. He had had more work than two or three other men could do and well deserved this respite. He was then director of the Oratorio Society and conductor of the Symphony Society of New York, which became under his leadership a permanent organization; and when his father, Leopold, died in 1885, the young Walter had been catapulted into his place as conductor of German opera at the Metropolitan Opera House.

On the steamer he met Andrew Carnegie, who was on his honeymoon with his young wife. The musical prince and the ironmaster became good friends. Besides, Mr. Carnegie revered the memory of Dr. Leopold Damrosch and was greatly interested in the Oratorio Society, of which he became president the following year and from which he

did not withdraw until thirty years later, and then only on account of his age.

Walter Damrosch, not less enthusiastic at that time than he is now, talked of his musical aims and ideals. Carnegie realized even then that there was no adequate auditorium in which the Oratorio Society might rehearse or give performances. This made so great an impression on him that it was not, as might have been expected, the Boston Symphony nor the Chicago Symphony nor any other symphonic organization that led to the building of Carnegie Hall, but the Oratorio Society. It was the fact that the Society's rehearsals had been held in the Knabe Piano Company's warerooms, among other places, that prodded both these masters into considering the building of a new and capacious hall.

It is fitting, therefore, at this point to give a brief review of the history of the Oratorio Society.

Anton Rubinstein suggested the idea of a choral society to Dr. Leopold Damrosch, and since with the Damrosches to think about a project has always been to organize it, Leopold founded the Oratorio Society and became its first conductor. The chorus numbered twenty-three voices. To-day it often numbers five hundred (though usually only three hundred) men and women, who conspire delightfully to present choral works to an appreciative public.

The first performance of the Oratorio Society was given on December 3, 1873, in the warerooms of the Knabe Piano Company, then down town. Sixty singers took part and the program included works of Bach, Mozart, Handel, Palestrina, and Mendelssohn. According to Walter Damrosch, the Oratorio Society led to the founding of the

Symphony Society of New York, which at last gave his father an orchestra in which he could demonstrate his ability. We should therefore be grateful to the Oratorio Society not only for Carnegie Hall but also for the Symphony Society, which gallantly served the musical public until 1928, when it merged with the New York Philharmonic Orchestra.

Walter Damrosch recounts in *My Musical Life* some of the difficulties the American conductors had to meet when America was very young in music.

"Under his [Leopold Damrosch's] inspiration, the chorus of the Oratorio Society constantly grew in numbers and technical proficiency; but it suffered from the great dearth of men singers, especially tenors. The terribly one-sided condition of musical development in our country, proceeding almost exclusively on feminine lines, showed itself markedly in this branch of the art. Many of the men singers who in one way or another had been cajoled or coerced into joining a choral society, had often to be drilled in their parts like children, though without a child's quickness of perception."

Walter Damrosch became director of the Oratorio Society in 1885.

"In 1898 I retired," says Mr. Damrosch, "as conductor of the Oratorio Society owing to the pressure of my operatic and orchestral work, and my brother Frank was elected as my successor, 1899-1912."

From 1912 to 1917 Louis Koemmenich conducted, and Walter Damrosch took back the baton from 1917 to 1921. He then resigned. In regard to the vacant post Mr. Damrosch writes, in the same book:

"I am glad to say that the man for the job was found in Albert Stoessel. He had been a bandmaster with the A.E.F. during the War, had been chosen as teacher of conducting at the bandmasters' school in Chaumont, which I had founded for General Pershing, and had become my assistant conductor at the rehearsals of the Oratorio Society. The chorus was delighted with him, and he was elected as regular conductor of the Society in 1920-21. He has already conducted two highly successful seasons, and I think that our beloved old society will have many years of life and success under his direction."

Albert Stoessel, an able and progressive musician, is still conductor of the Oratorio Society, which has since the opening festival of Carnegie Hall given concerts every year not only in Carnegie Hall for the people of New York City but in many other cities for all lovers of music.

To go back, then, to Walter Damrosch on the steamer with the Carnegies, we quote again from his book:

"He [Carnegie] knew my father, became interested in me and asked me to his house, Kilgrasten Castle, Scotland, near Perth."

After Damrosch had concluded all his work with Bülow and had visited the baths in Germany, he went to Scotland to visit the Carnegies, where he met Margaret Blaine, his future wife, and James G. Blaine, her father, who had just been defeated for the presidency of the United States. There were countless walks, fishing trips, and musical evenings.

Mr. Damrosch has told the writer that Mr. Carnegie had no great knowledge of symphonic music but that he

had a great fund of Scotch folk music in his mind and would often astound his guest by the extent of his interest and his ability to whistle or sing these tunes, albeit in a high, squeaky voice. Carnegie had a natural and naïve love of music.

"To me his knowledge of Scotch folk songs was a revelation," said Walter Damrosch, "and I still think they have a variety and charm beyond those of any other race."

Quoting again from *My Musical Life*:

"On our long walks and fishing trips, Mr. Carnegie talked continuously and freely about his plans to better the world through liberal benefactions. He had already begun founding free libraries in Great Britain and the United States. He told of his poverty and craving for education. His imagination would kindle at the opportunities libraries would give to youth. Constant optimism as to the future of the world seemed to direct his plans. . . . It was at these times and at others and in the evenings at Kilgrasten that the need of a hall large enough for a chorus as large as the Oratorio Society began to take shape in Mr. Carnegie's mind."

¶

When I come to the stage at Carnegie Hall to conduct a concert, as soon as the music begins I forget all the surroundings for I have the impression of a sonority like a Stradivarius. In my own experience I am acquainted with all the principal halls of Europe and those in the eastern part of this country, and it is my conclusion that Carnegie Hall is one among the very few best auditoriums, acoustically. It will be a pity if one day an idea should come to anyone to abolish this historically and musically ideal auditorium.

SERGE KOUSSEVITZKY

Boston, Massachusetts

October, 1935



IN THE ROOM OF THE BOARD OF DIRECTORS

In which is learned something of the planning and construction of Carnegie Hall, as well as contemporary opinion on the project.

THROUGH Andrew Carnegie's love of music and his interest in Walter Damrosch's energetic pursuit of his ideals, the creative discussions at Kilgrasten eventuated in the resolve to build a music hall for the advancement of music in New York City and as a center for the cultivation of the arts and the stimulation of civic betterment. A stock company, the Music Hall Company of New York, Limited, was organized to bring to fruition these ideals.

On Tuesday, May 14th, 1889, after a meeting of the newly organized stock company, another meeting was held at the offices of Stephen W. Knevals, 34 Nassau Street, to choose a board of directors. The officers of the company at that time were Morris Reno, president; Stephen W. Knevals, treasurer; Frederick William Holls, secretary. The new board of directors included Andrew Carnegie, Walter Damrosch, W. S. Hawk, William Burnet Tuthill, architect, John W. Aitken, and John J. Wilson.

It has been impossible to ascertain the amount of money

paid for the eight and a half lots, but before the Hall was built, a mortgage was taken by the Bowery Savings Bank for \$300,000. This is somewhat indicative of the cost of the land in 1889. In 1897 the Hall was assessed at \$550,000; today its assessment is \$2,500,000.

As may be seen from Eric Clarke's statement (Chapter 3), it was never Mr. Carnegie's idea to give Music Hall or the property as an endowed center to New York City. This is evidenced by what Mr. Damrosch writes in *My Musical Life*:

"While Mr. Carnegie had a real admiration for music in the simpler forms, this never crystallized into so great a conviction regarding its importance in life as that which he had regarding the importance of science or literature, and though always generous in its support his benefactions never became as great as in other directions. He could understand that a library, a school or a hospital could not and should not be self supporting, but I could not convince him that music should fall into the same category. He always insisted that the greatest patronage of music should come from a paying public rather than from private endowment. He built Carnegie Hall in order to give New York a proper home for its musical activities but he did not look upon this as a philanthropy and expected to have the Hall support itself and give a fair return upon the capital invested."

The impression, therefore, that Carnegie Hall is endowed by the Carnegie fortune is erroneous. Mr. Carnegie with his usual business acumen probably felt, as many do about churches, that such organizations will hold together best if they have the stimulus of self-support. It is true,

nevertheless, that music and musicians throughout the ages have had to be endowed or subsidized to exist. But Andrew Carnegie, democratized by the beloved land of his father's choice, had the feeling that as *he* had accomplished miracles in the New World, so could an American community! From the inception of the Music Hall project, he and its various managers have striven in every possible way to make this Hall self-sustaining. It has undoubtedly been a salutary and valuable exercise in community life.

On June 12, 1889, at a regular meeting of the board of directors it was decided to purchase the forty-foot lot adjoining the corner property (the present studio building at 154 West 57th Street) from Peter Mallon for \$50,000. The excavation of the property for Music Hall was authorized the same day, and in the first week of November of the same year a financial statement totaling \$763,531.25 was drawn up for the erection and equipment of Music Hall. The decorations by the Herters were itemized at \$20,000, the chairs by the Andrew Manufacturing Company at \$18,000, and the architects' fee was \$35,000.

William Burnet Tuthill was chief architect of the original Music Hall, assisted by the associate architects, Adler & Sullivan; Waldemar R. Stark, first assistant, and Richard M. Hunt, consulting architect. Alfred R. Wolff was the ventilating and heating engineer. Charles H. Davis was electrical engineer, and Isaac A. Hopper & Company were the builders. Many fees were paid wholly or partly in Carnegie Hall stock.

Burnet C. Tuthill, son of the architect, writes us as follows about his father:

"Father's being chosen as architect of the Hall was largely the result of his being secretary of the Oratorio Society, for the Hall was primarily built to accommodate the concerts of that organization. Mr. Carnegie was president at that time. Father's one feeling of dissatisfaction about the Hall was the fact that he was forced to take quite a number of thousands of dollars' worth of stock at par value as part payment of his fee as architect. A number of years later, when the Hall was not paying, Mr. Carnegie took advantage of the situation and bought in the outstanding stock (including my father's) at twenty-five cents on the dollar. However, as father was retained as architect for the many alterations which continued to be made on the building and its parts almost up to the time of his death in 1929, he was doubtless well paid for his efforts."

It will be seen later that Mr. Carnegie himself accepted stock in payment for his loans of money.

On January 6, 1890, the capital stock was increased from \$300,000 to \$600,000, and additional stock was divided into shares of \$50. Later we see that \$550,000 was borrowed (as a mortgage) to be used as a building advance. Here is an interesting excerpt from the board of directors' meeting on September 29, 1890:

"To him [Andrew Carnegie] the City of New York is indebted for the realization of the ardent wish of every lover of music; the possession of a home for the divine art, alike adequate, beautiful, refined, free from alien and selfish interests, dedicated only to the ideal. We gladly accord Andrew Carnegie the distinction of being the founder of Music Hall, and in conformity with the foregoing view it is unanimously

resolved that the full title of the building now in the course of erection by this company at the corner of 57th Street and 7th Avenue in the City of New York be named 'Music Hall, founded by Andrew Carnegie', and it is further resolved, that this title shall appear on the outside of the building in a place to be selected by the executive committee and the architect. The use of this title on programs and official documents shall be regulated by the executive committee."

In answer to this, Andrew Carnegie wrote the following letter to Morris Reno, president:

New York,
October 18, 1890

My dear Sir:

Please convey to the directors of Music Hall Company my grateful thanks for the unique compliment they have paid me by associating my name with Music Hall.

I am satisfied that the Hall is worthy of association with any name and it will be my care to try to make my name in some degree worthy of association with it.

The directors have not only gratified me very much by their kindness but they have deeply gratified my wife, who has the cause of music and its future home very much at heart.

With renewed thanks, always,

ANDREW CARNEGIE

In regard to the name of the Hall, Burton J. Hendrick in his official biography, *The Life of Andrew Carnegie*, says:

"It was sometimes amusingly accidental. In 1892 * he built a beautiful auditorium on Fifty-seventh Street, calling it the 'New York Music Hall'. It was found impossible to book distinguished foreign artists for a place with such a title, 'music hall' in England and the Continent representing about the same thing as 'variety house' in this country. Without Carnegie's knowledge and when he was absent in Scotland, the structure was transformed into 'Carnegie Hall', under which denomination the greatest composers and performers for forty years have gladly made the place the musical center of the metropolis."

In the minutes of the meeting of March 30, 1898, the name *Carnegie* Music Hall is first used, even though in other places in the same minutes *Music Hall Company* is used. The name Carnegie Hall seems to have come into general use in 1894, though without Mr. Carnegie's consent.

From the beginning it was stressed that music was to be the principal activity in this building; but it is true that Mr. Carnegie and the original founders had the broad vision to realize that Carnegie Hall (or Music Hall as it was then called) could and should be that sort of center from which emanate and around which gather those elements which prod and inspire communities toward building up a non-materialistic attitude to life. Without such buildings even as the old town hall installed in our early small cities, our nation would have been poor indeed. Moreover, to-day many smaller cities would do well to have such gathering places as Severance Hall, Cleveland; Symphony Hall, Boston; Carnegie Hall, New York; the Academy of

* Mr. Hendrick means 1891.—*Author.*

Music, Philadelphia, and so on up and down the land. Such halls give a city a nucleus for assemblage and proclaim its values to outside and foreign states. They also arouse a fine quality of civic pride. They lure to their cities organizations and men and women of attainment, who enrich the life of the people.

Carnegie Hall with its many auditoriums and studios and its present important position in the city has certainly gathered unto itself that civic as well as musical leadership which should be gratifying to those who are still alive among its builders.

Recognizing Andrew Carnegie's ideal of a non-sectarian and universal permeation of culture, Carnegie Hall has indeed fulfilled, as has no other building in the country, the desires of its optimistic founder and his co-workers.

In order to comprehend Carnegie Hall as it was both originally and when subsequently modernized, we shall have to interrupt the story of Music Hall Company to learn what the original building, six stories high, with its mansard roof, consisted of.

In the beginning Carnegie Hall was composed of three buildings: the first at the corner of 57th Street and 7th Avenue; the second occupying a more easterly position on 57th Street and called the lateral building (in this is now the art gallery on the first floor); and the third building, on 56th Street, though not yet extending to the northwest corner. These were adroitly connected and appeared to be one building.

The Cherouny Printing and Publishing Company, in their monograph on "Music Hall" published at the time of its erection, said:

"Its exterior design is stately, rich and dignified in an architectural style, easily and simply expressing the public purposes for which the structure is intended. The terra cotta of the enrichments and architectural forms blends through the clear luminous color of the bricks . . . a sequence of graded browns . . . forming a whole of peculiar beauty. . . . The principal doorways . . . although leading into the Main Hall' are approached by a series of steps eighty feet broad and are enriched by splendid groups of polished pilasters of Peterhead granite and elaborate bronze lanterns and wreaths. Over these doorways and extending their total width is a bold balcony of delicate elegant design."

Some years ago the breadth and elegance of this entrance were disturbed and the outside steps were removed in order to broaden the sidewalk, in the interest of better street-planning.

Music Hall accommodated three thousand people, and there was room for several hundred standees. Its main entrance was and is still on 57th Street through a vestibule seventy feet long covered with a semicircular vault, and was "richly elaborated in marble, mosaic, and color". The Cherouny record continues:

"The parquet itself, seating over one thousand persons, has nine exits upon the corridors surrounding it, the corridors continuing entirely round the building and giving egress on 7th Avenue and 56th Street as well as into the main vestibule. . . . Above the parquet are two tiers of boxes, the 'Dress Circle', and the 'Balcony'. The arrangement of these several tiers . . . does not extend entirely around the three sides of the house, stopping at the line of the proscenium, but are terminated on the side walls at points further and further back

from the front of the auditorium, gradually expanding the hall . . . displaying its peculiar shape and naturally leading to the magnificent ceiling which spans the great apartment. This arrangement, simple in itself, not only lends materially to the vast appearance of the hall but is of importance to the acoustic properties and in assuring relatively perfect vision from every seat in the house. . . . When so required the parquet can be floored over, transforming the Auditorium into an immense and magnificent ballroom."

Walter Damrosch said that this parquet was meant to be used at times for balls and—as in German music halls—with tables for refreshments during concerts; but was rarely, if ever, put to *Bier Garten* uses, since the Hall itself was equipped with other dining-rooms.

The Cherouny record continues:

"The second great room in the building—'Recital Hall'—is located below Main Hall, having a separate entrance on 57th Street, equipped in every particular for public functions. Its accommodation is twelve hundred. . . . It has a balcony at the rear and a gallery on either side; . . . in the adjoining building are the kitchen, serving hall, serving rooms, butler's pantries, rooms for the temporary storage of food and wines, ice house, and all those appointments that go to make up complete restauration equipment. Above the kitchen, that is, on the first floor of the 'Lateral Building' is a small dining-room capable of seating at table one hundred and fifty persons. The room has immediate access from 57th Street *. . . . It can also by means of special stairs be connected with the parlors and 'Chamber Music Hall' above. The parlor is on

* This space is now the Art Gallery.—*Author.*

the second floor of the building and is richly decorated and furnished."

The Chamber Music Hall could seat four hundred and fifty. Above it was a room of almost equal size called the "Chapter Room". These two are still in existence and continually in use. At that time the entire roof of Music Hall was occupied by a series of apartments planned to be used as lodge rooms, luxuriously equipped. They were reached by the elevators and corridors and lounges and were fitted with every detail necessary. These spaces have been metamorphosed into studios. The other portions of the building (the "Lateral") of which we have been speaking, and the 56th Street building, had rooms of various sizes for studios, and piano and reception rooms.

The Cherouny book prophesies:

"Its location, its conscientious, thorough and perfect construction, its fullness of accommodation, the flexibility with which it will lend itself to the differing requirements that are essential to the purposes of its varying tenants, the completeness of its scientific features, its richness, beauty of decoration . . . surely place 'Music Hall', rendered possible by the unbounded generosity and enthusiasm of a single citizen, at the very forefront of concert halls."

This augury has proven true. The dearest wish of the elder Damrosch was made actual by Andrew Carnegie in the establishment of a completely equipped home for oratorio, symphony, lecture, and many other civic purposes. Unfortunately Dr. Leopold Damrosch died before he saw his dream fulfilled.

The Cherouny record states further:

"His [Carnegie's] generosity was large enough to have provided for the full amount, but it was considered advisable that the gentleman in whose hands the management of the establishment is placed should have a financial interest in it."

Mr. Carnegie gave nine-tenths of the full cost of Music Hall, which was about two million dollars!

At the time Carnegie Hall was built, steel construction was not used, but instead the Guastivano method of construction, a combination of concrete and masonry which is expensive, but as a fire preventive is so safe that in later years the Hall was given an A-1 ranking among modern buildings.

Now that we have seen what the original building was like, let us return to the board meetings of the Music Hall Company of New York, Limited.

In 1891 Mr. Aitken became vice-president, and Mr. Wilson seems to have resigned. Sherman Knevals proposed the following resolution:

"RESOLVED, that the offer of Andrew Carnegie to cause to be sold and conveyed to this company a parcel of land consisting of eight lots and a fraction of a lot on 8th Avenue * and 56th Street and 57th Street in the City of New York as the same set forth and described in a certain deed of this property made and executed by Morris Reno and his wife to the Music Hall Company of New York, Limited, dated May 20, 1889, be accepted and that the president and treasurer be instructed to issue in payment thereof to Andrew Carnegie full paid shares

* The secretary meant 7th Avenue.—*Author.*

of the capital stock of this Company at par to the amount of the entire consideration named of said lots paid by him."

This resolution was adopted unanimously.

On April 14, 1892, Stephen Knevals reported that the title to the new property at 56th Street and 7th Avenue had been taken by one Louis E. Kuster, on February 29, 1892, the purchase money having been furnished by Mr. Carnegie. The premises were subsequently, under the direction of Mr. Carnegie, conveyed by Mr. Kuster to the Music Hall Company; the title was vested in the Company, and the consideration paid for the property was \$65,000: \$42,500 in cash and \$22,500 in mortgage on the property.

According to the minutes, Mr. Carnegie gave the Company "ability to purchase the 56th Street property" (the northeast corner). About this time, too, the lease on the Henry Elias Brewery on the northeast corner of 56th Street was taken over in order to rid the property of a saloon and its effects.

In 1893 Mr. Reno resigned and Mr. Hawk became president. In a letter of April 22, 1895, read by the chairman of the executive committee, Morris Reno, first president of the company, seems to enter into a shadow.

The first addition, a studio unit which was an attempt to make the Hall self-supporting, was built in 1894. At this time the lessees—the New York School of Drama, the Metropolitan Art School, the Barnard Club, and the Proctor Studio—dictated certain alterations in the new structure.

In 1895, on May 6, the committee was authorized to see

Mr. Rudolph Heck about serving in the ticket-office department of Carnegie Hall for the following season. This resolution was accompanied by the proviso that Mr. Heck should be placed under bond. Although a bond was thought essential then, it was very soon discontinued, since Rudolph Heck proved himself to be an able supervisor.

Howard Russell Butler, artist, headed the Company in 1896 and with the board's assent leased the building to Charles H. Sheldon and Horace M. Barry. The lease to Sheldon and Barry stipulated that they were to take all the rentals and pay all expenses from the gross profits, and meet all interest charges, taxes, and other fixed costs; that security to the amount of \$20,000 was to be furnished by Sheldon and Barry; that they were to receive no salary but that Mr. Carnegie would guarantee that in the first year the firm would make \$5,000. Sheldon and Barry in return were to give back fifty percent of the first year's profits over \$5,000. All entertainments were to be subject to the approval of the Music Hall Company.

Mr. Butler made a report to Mr. Carnegie of the assets and liabilities and possible new business, and it was decided that it would be necessary, in order to meet expenses, to build another addition. Mr. Butler emphasized in his report that if the floating debt (amounting to \$100,695.27) were paid off and an addition erected, the security of Carnegie Hall would be guaranteed.

Carnegie paid off the floating debt on May 15, 1896, and agreed to build the addition to the lateral building in the summer of 1896. Andrew Carnegie's letter to Butler is in part as follows:

"For these cash advances [this included money for the new addition and for paying off the floating debt] I shall expect to receive the equivalent in stock of the Music Hall Company. I now direct you to appoint a new architect and begin at once on the plans of the new building."

Another letter of February 7, 1896, is as follows:

"Please get to work immediately on the addition; I place it entirely in your hands. Nobody else has a word to say. . . . Select your architects, make the contracts, and go ahead. I fear you cannot get it ready for renting next fall, but if you can get it done, of course, it will be a great advantage. . . . It is to you I look solely for what is to be done."

Everything went well with the preliminary arrangements, but for some reason there was a little delay in prevailing upon the board to give permission for proceeding with the building. Nevertheless, as Mr. Butler had planned, the project was well on to completion by the fall.

The cost of the addition to the lateral building was estimated at \$200,000. Two items of interest appear here. Although Mr. Carnegie was in the steel business, the iron work was *competed for* by nine different companies. From the records it seems that the building cost only \$147,000, which was \$53,000 less than the estimate. During the building of the addition, the Lyceum underneath the Carnegie Hall auditorium was converted into an attractive theater and was subsequently leased by the American Academy of Dramatic Arts, one of the first tenants of the Carnegie studio building. It was used for the Academy's plays (as it is today) and was rented by it to other organizations.

In the summer of 1896 the addition, at an estimated cost of \$166,900, was begun. This resolution read:

"RESOLVED, that the addition to the lateral building and improvements to the old building together with the installment of the new electric light plant which have been made under the direction of the president are hereby accepted by the board as the property of this Company, and also the action of the president in crediting Mr. Carnegie with the sums of \$3,105.19, April 30, 1897, \$18,574.96, April 30, 1897, and \$208,318.85, January 1898; that therefore in the summer of 1896 the addition to the lateral building be made."

This addition comprised ten stories of studios from the sixth floor, *then* the top, to the sixteenth floor, *now* the top.

On April 16, 1903, is reported the purchase of the Rembrandt Building, next to Carnegie Hall on 57th Street, with electricity and steam connections. Robert A. Franks, financial advisor to Mr. Carnegie and Treasurer of the Carnegie Corporation up to the time of his death in 1935, was elected to the board on December 3, 1903.

The Park Avenue Hotel fire in 1903 led the board of directors of Carnegie Hall to order an investigation of the Hall's fire protection. This eventuated in orders to buy non-combustible scenery and in the safeguarding of every part of the house.

On January 13, 1905, Mr. H. M. Barry was elected to the board. On February 13 he was made manager, alone (Mr. Sheldon having died), at a salary of \$5,000 plus five percent of the profits. Mr. Barry was elected president on December 27, 1905.

An amusing item is now seen in the minutes. On February 13, protests were made by F. H. Comstock and Miss Laura J. Post about the handling of carriages at the Musical Art Society's concerts. This was long before electric signs flashed carriage numbers. At this same meeting the Philharmonic and the Boston symphony orchestras protested the rental rates, and the Oratorio Society joined in the complaint.

Now we see necessary modern encroachments made on the kitchens and restaurants. A modern boiler room usurps a kitchen, other modern transformations ensue until in later years the great restaurants and kitchens are no more. Today the picture gallery occupies one of the rooms originally in the restaurant suites.

Throughout these six years of records we find Andrew Carnegie approving the payment of salaries to incapacitated employees and giving orders that this must continue.

In January, 1905, the assessment of the Carnegie Hall building was placed at \$1,400,000. Shortly afterward we see the Music Hall Company of New York, Limited, writing a letter to the Board of Taxes and Assessments claiming that Carnegie Hall was primarily an educational institution even though it had an entertainment department, and that it should not be assessed as if it were only an amusement center. From the present heavy weight of taxes it does not seem that the levies were decreased. To prove that Carnegie Hall was mainly an educational center, this list detailing the interests of its tenantry was presented to the Board of Assessors:

New York School of Expression, with about 50 pupils;
Metropolitan School of Fine Arts with about 90 pu-

pils; The Drumm School and Kindergarten with 44 pupils; New York Academy of Dramatic Art, about 60 pupils; Columbia College of Music, 42 pupils; professionals and artists, about 37; editors, 4; musical managers, 4; clubs, 2; teachers of music, art, elocution, literature, etc., 59; and only four tenants not engaged in educational fields.

In another section of this plea it is stated that the running expenses always greatly exceeded the receipts. The annual deficit, which in 1896 was nearly \$25,000, "is always paid by Mr. Carnegie, who looks for no financial profit," and "he has authorized the statement that should there be any profit he would not take it out but would apply it to the maintenance and improvement of the property.

"The reason for the annual deficit is found in the intrinsic nature of the major part of the property which was designated as an education center for music and kindred arts."

It is further suggested that the assessment be reduced from \$500,000 to \$100,000 "to be in proportion to the assessed value of adjacent property and in accordance with the marketable value thereof." Then follows:

"The property under consideration is unique. There is nothing like it in the City of New York. The major part of it ranks with Cooper Institute, the National Academy of Design, the American Fine Arts Society, and other buildings which are not taxed, and it hardly seems fair to tax the entire property because certain of the engagements of the Hall and certain of the leases of the apartments in the apartment and school section are not for educational purposes."

The next to the last paragraph of this petition is interesting but naïve:

"Mr. Carnegie is a recent comer to New York. He has devoted his means to fostering and encouraging those branches of educational work which were neglected before his advent among us. Notwithstanding his generosity the property is taxed over \$10,000 per annum, which is not encouraging to those who would use their means to better the condition of New York."

It appears in the minutes that up to April 21, 1898, Andrew Carnegie had given to the Company in cash \$425,472.98. He held stock worth \$22,500 and a second mortgage of \$360,000.

On the same date a petition by the Fifth Avenue Coach Company was read asking permission to run its buses on 57th Street!

Although the building was thought to be fireproof, with its four feet of thick masonry walls and eighteen-inch-deep masonry floors, the executive committee and directors constantly made further safety provisions, as seen in their orders for fireproofing the stage and bricking up spaces in the elevator shafts and any other questionable spots.

The next item of interest in the minutes is the applications of Maurice Grau and Daniel Frohman to give concerts on Sunday evening. It will be seen from this that Daniel Frohman was interested in the music field at this time. Later appears the resolution adopted November 5, 1902, against having posters in the lobby or signs other than those advertising the lessees of the halls.

There were many changes made in the personnel of the board during 1905, among them the addition of Harry Harkness Flagler, who seems to have resigned after a short time, and of T. Morris Carnegie. The stock held at that time amounted to \$22,500. Andrew Carnegie held 985 shares; Horace M. Barry, R. A. Franks, and T. Morris Carnegie, each 5. But the stock was worth no more than the paper it was written on. According to Mr. Franks, in an order issued by Mr. Carnegie in October, 1904, the former was asked to call in the shares and to offer \$5 a share. There was no response to this request. There seem to be no records of board meetings after 1905.

Mr. Barry was manager of Carnegie Hall in 1905— bachelor, autocrat, and misogynist. He had a door in his office on the 56th Street side of the building through which he escaped whenever a woman made her appearance. C. C. Smith, his bookkeeper, became the next manager of Carnegie Hall, together with Mr. Donohue, who was killed walking over a live wire on his way home one evening; this left Mr. Smith in command. John Brown followed Mr. Smith as manager, and after him came Walter C. Herrod and Louis G. Kibbe, each serving for two years.

M. Murray Weisman succeeded Mr. Kibbe and served as Vice-President and Managing Director until 1935. Mr. Weisman joined the organization in 1925, just after Mr. Simon had announced his purchase of Carnegie Hall, and, except for the period 1928-1932, has been associated ever since with the administration of the Hall. After Mr. Simon's recent death, the board of directors elected Mr.

Weisman President and Robert E. Simon, Jr., Vice-President.

On Andrew Carnegie's death in 1919, Carnegie Hall became part of the Carnegie residuary estate. The Carnegie Corporation received Andrew Carnegie's shares of stock under his will, and in accordance with the laws of New York State held these shares for thirty days. The Corporation therefore, according to Robert Lester, secretary of the Carnegie Foundation, never operated Carnegie Hall save for those few days.

To quote Eric Clarke again:

"The New York Music Hall was from the beginning, like most of Carnegie's interests, a success. . . . It has continued to this day [1935] to be New York's chief hall of music, although it passed into other hands a few years after its founder's death."

In the light of the success of Carnegie Hall as a world center of art today, the following comments by critics in 1889 are intensely interesting. The *Musical Courier* for March 20, 1889, says in essence:

"At last New York is to have a music hall commensurate with the city's greatness, a plan thought of by Dr. Leopold Damrosch. . . . Walter Damrosch agitated it—the money was advanced by Carnegie. . . . The cost of the new building will be \$600,000 or perhaps \$1,000,000. . . . As the tendency of the city's development is north, it will be seen that it will be central."

Again, in the same issue, William Steinway said:

"So much is certain . . . that the generosity of the proprietors of Steinway and Chickering Halls has rendered possible many concerts and introduced to the public many deserving artists who would never otherwise have been heard. . . . I do not see how even one new hall this size [Carnegie Hall] will ever pay expenses. . . . Mr. Carnegie's hall will never pay. Take our present Philharmonic concerts, for instance. There are six in a season, and they are not given at a loss because they are supported by subscription. But increase the number of these high-class concerts to 12 and financial disaster would be certain. The Public can only stand a certain amount of this sort of music. NO, SIR, three new halls for New York are apt to prove white elephants.* As to educating the masses to a pocket appreciation of high-class music, that cannot be done to such an extent as to encourage unendowed enterprise to go into business. Suppose, for instance, you want to give a monster concert in one of your new halls. Your orchestra, we will say, must be 100 strong. Each member of it gets \$7 for playing at the concert and \$2 for every extra rehearsal, so that \$1,000 is a fair figure . . . for the orchestra alone. Then you are obliged to pay soloists and the rent of the hall and other little bills, so that an audience of 1,500 paying \$1 . . . for admission could not begin to defray expenses. Not very encouraging, is it? But such are the facts."

How illuminating is this comment in the light of rising prices for seats; of the rise of radio; of the development of musical education among the masses, and of the present union rates for orchestra concerts and rehearsals! Mr. Steinway was right. The low prices for tickets at the time

* There were contemplated at that time the building of a summer garden at Madison Avenue and 59th Street, and a large auditorium at Madison Square, besides Carnegie Hall.—*Author.*

he was writing could not have been and have not been maintained in the large concert halls of our important cities.

Just as positive as Mr. Steinway, Charles F. Chickering was dubious about a new hall and definitely opposed to the idea of one in Madison Square Garden. He said in the *Musical Courier* for March 20, 1889:

"If you ask me . . . I can only answer . . . I have never known an instance of a person being turned away from Chickering Hall on the occasion of any first-class concert because that person could not get a good seat. First-class concerts have always gone a-begging in Chickering Hall, with a seating capacity of 1,500. . . . How is it possible to make a success of three new halls, each designed to accommodate twice the number of people? It's absurd! It can't be done. . . . Music Halls in this town can't be made to pay."

In another part of his statement Mr. Chickering said that he hesitated to speak about the new projects because of his own immersion in the same business and because he would doubtless run the risk of being called a prejudiced party.

Agreeing with Steinway and Chickering, Edmund C. Stanton, manager of the Metropolitan Opera House, which housed the Philharmonic until 1892, said that three halls were too many. "New York has more music today than she can stand, and as for the stimulation of a great popular interest in classical concerts, I don't believe it can be done."

On the other hand Theodore Thomas was more hopeful about the possibility of stimulating a greater musical

interest in New York. In the *Musical Courier* for April 10, 1889, he spoke very definitely:

"There can be no doubt that when we can give our people the best orchestral music under the best conditions, there will be an immense popular appetite created for it, such an appetite as does not and cannot exist now for very obvious reasons. At present New York has no place in which orchestral concerts can be effectively given. Steinway Hall is well enough so far as it goes, but it is not large enough and is ill appointed besides. The Metropolitan is utterly inadequate for the purposes of great concert music. The fine effects of the orchestra are lost in the vast recesses of the stage. . . . With a perfect music hall we shall be able to reach that part of the public which does not at present go to hear music from a sense of duty. Something more is required to musically evangelize the people than mere music. There must be a hall in the first place attractive by reason of the completeness of its appointments. There must be everything about it that can conduce to comfort—even luxury. . . . A hall . . . seating 3,000 persons ought to pay, for it is an absolute necessity for the proper interpretation of orchestral music."

Walter Damrosch also speaks from the musical viewpoint:

"The new hall . . . will be a veritable temple of music, where all may be heard who wish to be heard whether they use a Chickering, a Steinway, or any other piano. The people of New York have never heard music under the best conditions, so in the new hall we shall be able to educate as well as delight. . . . The finer thrills of the orchestra have heretofore

been lost in the abysses of stage space in the Metropolitan Opera House. When this new hall [Carnegie] is complete no other, to my mind, will be needed. I am talking not as a business man but as a musician."

Frank Van der Stucken, composer and conductor, when asked about his opinion as to the new Carnegie project, said: "By this means great popular concerts could be given. . . . In no other way is it possible to educate the run of people, musically speaking."

Again, as did Walter Damrosch, the *Musical Courier* (March 18, 1891) stressed the question in reference to the piano trade:

"Recital Hall of the New Carnegie Music Hall was opened last Thursday evening. . . . That there is need for it goes without saying. . . . On its concert platform *any kind of piano can obtain a hearing*. Its acoustics are pronounced by competent judges to be as nearly perfect as possible."

I enjoy playing in Carnegie Hall not only because of its superior acoustic qualities, but also for the pleasure of playing to such appreciative and musical audiences. In addition to this the hall is dear to me personally. I can never forget that the opening concert took place with the participation of Tchaikovsky. My only regret is that the portrait of Tchaikovsky, whose works are so often performed in Carnegie Hall, no longer appears in the artists' room.

SERGEI RACHMANINOFF

Villa Lenar, Hertenstein

Lucerne, Switzerland

June, 1935

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THE OPENING FESTIVAL—MAY 5, 1891

In which Peter Ilich Tchaikovsky appears for the first time in America, and wherein the purpose of the Festival and its programs is disclosed.

ON TUESDAY, December 16, 1890, it was decided by the board of directors to hold a five-day festival on Tuesday, Wednesday, Friday, and Saturday evenings, May 5, 6, 8, and 9 respectively, and on Thursday and Saturday afternoons, May 7 and 9. It was also ordained that the Symphony Society and the Oratorio Society should take charge of the concerts on Tuesday, Friday, and Saturday evenings as well as the matinees, and that the program for the concert on Wednesday evening be fixed later.

There was much discussion of the general program, but at a meeting of the directors on December 22, 1890, Walter Damrosch was given permission "to engage the Russian composer Tchaikovsky, and other solo artists for the music festival on the best terms possible."

After consultation with Mr. Carnegie it was decided to ask George William Curtis to make the dedication speech, but he refused because of an out-of-town engagement for that evening. Bishop Potter was asked in his place.

At the public announcement of this festival, Mr. H. E. Krehbiel, in his bantering way, wrote in the *New York Tribune* on May 3, 1891:

"This opening is to be celebrated all week beginning on Tuesday with one concert a day, and the series is to be called a Festival, which compels a new interpretation of that much abused term. . . . But the spirit of the week is to be festal and the acquisition of so beautiful a temple of music is a fit cause for rejoicing."

Mr. Krehbiel is moved to say on the same day in another comment:

"The eyes of European musicians are being directed more and more longingly in the direction of America, and there are evidences that they are beginning to see our country as something besides the land of dollars."

It had been agreed by the directors at a meeting on March 9, 1891, that the scale of prices for this festival be as follows: Boxes on subscription for the five nights, \$80, or a single seat for the series, \$15; orchestra, \$10 subscription, or \$2 for a single night; dress circle, \$8, or \$1.50 single; and balcony, \$5, or \$1 single. It was also resolved that the usual "escort tickets" were to be given to the members of the chorus. Boxes were to be auctioned, but the president of the Board of Directors was limited to ten boxes for the management and their invited guests.

Society flocked through the long brick building with its mansard roof—the NEW MUSIC HALL—as yet without its twelve-story tower. Long before the doors were open,

the streets were lined with carriages, and the great and the near-great peopled the boxes, parquet, and balconies. From the boxes listened and gazed the Carnegies, the Depews, the Townsends, the Frenches, the Hoyts, the Schermerhorns, the Posts, the Schieffelins, the Potters, the Otises, the Blaines, and hosts of representatives of first families, second families, wealthier families, and "no families at all".

"The audience," said the *New York Herald*, "was most interesting as a study of music lovers not under the pressure of mandates of fashion. . . . There was no idea of chatter. . . . There was no coming and going of dandies and mouthpieces. . . . All was quiet, dignified, soft, slow, and noiseless as became the dedication of a great temple."

The *New York World*, on the other hand, emphasized, "As a . . . fashionable resort it is a success. As a display of gowns its advantages are greater than those of the Metropolitan Opera House."

In the following pages will be seen the programs for the Festival, which included the Symphony Society of New York, the Oratorio Society Chorus, the Boys' Choir of One Hundred, and the appearance of Peter Ilich Tchaikovsky, who conducted several of his own works.

Tuesday evening, May 5, 1891

Conductor—Italo Campanini

Old Hundred

Oration: Dedication of Music Hall

Rt. REV. HENRY C. POTTER

National Hymn, *America*

Overture, *Leonore No. 3*

BEETHOVEN

Marche Solennelle

TCHAIKOVSKY

Te Deum, for Tenor Solo, Triple Chorus, and
Orchestra

BERLIOZ

(First time in New York City)

After the applause following the first number, Morris Reno, president of Music Hall Company, stepped to the platform and introduced Bishop Potter in a few well-chosen words which Tchaikovsky said in a letter "had caused the poor fellow much perturbation all the day before."

Before going on with the program of the second day, we interpolate a portion of the speech made by Bishop Potter, who knew of Leopold Damrosch's dream of having such a hall as Carnegie had built:

"There is an element of profound pathos to me . . . when I think how he [Leopold Damrosch] would have rejoiced in it [Carnegie Hall]. . . . We are not accustomed to associate with Scotland the highest conception of music, . . . but a Scotchman transplanted to America and regenerated by our freer and more melodious airs, a Scotchman imbued with the spirit of 'triumphant democracy', what may we not do with him and what may he not do for us? In other countries and under other governments such things are largely done by subsidies and through the intervention of the State. It is a happy omen for New York that a single individual can do so princely a thing in so modest a way. I am sure that you will unite with me in these grateful and unstinted congratulations which we all desire to offer him [Andrew Carnegie]. Happy the man who can use his wealth to widen human happiness . . . and who elects to do so in the beneficence at once so felicitous and far-reaching."

During the evening, William Burnet Tuthill, the architect of Carnegie Hall, said a few words. His interest was keen, of course. His son, Burnet C. Tuthill, writes concerning his father's sensations and feelings:

"Father came on to the stage from the stage door and looked up into the house full of people. The iron columns supporting the top gallery looked so small that his heart went up in his throat for fear the construction would not hold the weight of the crowd. He went home from the gala event, which had been conducted by Dr. Walter Damrosch and Tchaikovsky himself, and refigured all the steel construction involved before going to bed. He found his calculations correct and breathed more easily."

The day following the first concert the New York *Tribune* comments:

"Promptly at 8, the young conductor, Walter Damrosch, raised his baton and the strains of *Old Hundred* filled the house. The singers occupied raised seats on the platform, and the women, who sat five rows deep across the stage, were all dressed in pure white. Their costumes harmonized admirably with the general tone of the Hall, and the effect was pleasing. Back of the female singers sat the male members of the chorus, some 200 members. The orchestra took up nearly one half of the large stage, and the members occupied seats in plain view of the spectators."

Orchestras did not nearly approximate the 110 men of today. At that time they hovered between 60 and 70 men—occasionally 80, but usually 60.

Tchaikovsky says in his letters* on the day after the concert:

"After this [the singing of Old Hundred] the national anthem was sung. Then a clergyman made a very long and wearisome speech in which he eulogized the founders of the Hall, especially Carnegie. The *Leonore* overture was then beautifully rendered. Interval. I went downstairs. Great excitement. I appeared, and was greeted with loud applause. The *March* [his own] went splendidly. Great success. Berlioz' *Te Deum* is somewhat wearisome; only toward the end I began to enjoy it thoroughly. Reno [president of the Company] carried me off with him. An improvised supper. Slept like a log."

It may be hoped that it was the Festival that induced the good sleep, for at other times Tchaikovsky was not sleeping so happily. During the week he writes as follows about the first concert:

"Tchaikovsky is a man of ample proportions, with rather gray hair, well built, of a pleasing appearance and about 60 years of age ! ! ! He seemed rather nervous and answered the applause with a number of stiff little bows. But as soon as he had taken up the baton he was quite master of himself!" I read this today in the *Herald*. It annoys me that, not content with writing about my music, they must also write about my personal appearance. I cannot bear to think that my shyness is noticeable or that my 'stiff little bows' filled them with astonishment. I went to rehearsals at 10:30. I had to get a workman to show me the entrance to the Hall. The rehearsal

* *The Life and Letters of Peter Ilich Tchaikovsky*, edited by Rosa Newmarch.

for that night went very well. After the suite the musicians called out something that sounded like *Hoch!*"

Tchaikovsky, however, felt well disposed to Americans, for he says in an earlier letter to V. Davidov:

"New York, American customs, American hospitality—all their comforts and arrangements—everything, in fact, is to my taste. If only I were younger I should very much enjoy my visit to this interesting and youthful country. But now, I just tolerate everything as if it were a slight punishment mitigated by many pleasant things. All my thoughts, all my aspirations tend towards Home, Home! ! ! I am convinced that I am ten times more famous in America than in Europe. At first, when others spoke about it to me, I thought it was only their exaggerated amiability. But now I see that it really is so. Several of my works which are unknown even in Moscow are frequently played here. I am a much more important person here than in Russia. Is not that curious?"

Other quotations from the same book give further insight into the man who helped in Carnegie Hall's imposing start. The first excerpt reveals his feelings on the steamer as he drew near to New York.

New York,
April 15/27,* 1891

"The nearer we came to New York the greater grew my fear and homesickness, and I regretted ever having undertaken this insane voyage. When it is all over I may look back

* The first date is the equivalent, in the Russian calendar, of April 27 in ours.—*Author.*

to it with pleasure, but at present it is not without suffering. Before we reached New York—endless formalities with passports and customs. A whole day was spent in answering inquiries. At last we landed at 5 P. M.

"I was met by four very amiable gentlemen and a lady, who took me straight to the Hotel Normandie [38th Street and Broadway]. Here I explained to Mr. Morris Reno [president of the Music Hall Company] that I should leave on the 12th. He said that would not be feasible because an extra concert had been fixed for the 18th, of which Wolf had not said a word to me. After all these people had gone, I began to walk up and down my room—I have two—and shed many tears. I declined their invitations to dinner and supper, and begged to be left to myself for tonight. After a bath, I dressed, dined against my inclination, and went for a stroll down Broadway. An extraordinary street! Houses of one and two stories alternate with some nine-storied buildings. Most original. I was struck with the number of Negro faces I saw. When I got back I began crying again, and slept like the dead, as I always do after tears. I awoke refreshed, but the tears are always in my eyes."

Again Tchaikovsky writes:

April 15/27

"A year ago Damrosch married the daughter of a very rich and distinguished man. They are a very agreeable couple. We sat down three to dinner. Then Damrosch took me to visit Carnegie, the possessor of 30,000,000 dollars, who is very like our dramatist Ostrovsky. I was very much taken with the old man, especially as he is an admirer of Moscow, which he visited two years ago. Next to the Russians he admires the national songs of Scotland, a great many of which Damrosch

played to him on a magnificent Steinway grand. He has a young and pretty wife.

"These Americans strike me as very remarkable, especially after the impression the Parisians left upon me; their politeness or amiability to a stranger always savoured of self-interest; whereas in this country the honesty, sincerity, generosity, cordiality and readiness to help you without any *arrière-pensée* is very pleasant. I like this, and most of the American ways and customs, yet I enjoy it all in the same spirit as a man who sits at a table laden with good things and has no appetite. My appetite will only come with the near prospect of my return to Russia."

"Passed a restless night. After my early tea I wrote letters. Then I sauntered through Fifth Avenue. What palaces!"

On the second evening (Wednesday, May 6) was presented Mendelssohn's *Elijah* with the following soloists: Mmes. Mielke, Kelly, Goetz, and MacPherson, and Messrs. Dippel, Ebert, Fischer, and Bushnell.

Tchaikovsky's comment on this concert is amusing:

"Mendelssohn's oratorio, *Elijah*, was given May 6. Splendid work but rather too long. During the interval I was dragged the round of the boxes to various local magnates."

On May 7, the third day of the festival, and after the second program, Tchaikovsky writes:

"I am fifty-one today. I feel very excited. The concert begins at 2 o'clock with the Suite. This curious fright I suffer is very strange. How many times have I conducted the Suite and it goes splendidly. Why this anxiety? I suffer horribly

and it gets worse and worse. I never remember feeling so anxious before. Perhaps it is because over here they pay so much attention to my outward appearance, and consequently my shyness is more noticeable. However that may be, after getting over some painful hours (the last was worst of all, for before my appearance I had to speak to several strangers) I stepped into the conductor's desk, was received most enthusiastically, and made a sensation—according to the day's papers."

How little the public realizes the tortures the man of genius and temperament suffers to give of the very warp and woof of his being! How little the newspapers take into consideration the finesses of such an extraordinarily and delicately adjusted (or maladjusted) human being!

The programs for the Festival continue:

Thursday afternoon, May 7, 1891

Conductor—Walter Damrosch

Overture, <i>Figaro</i>	MOZART
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Grand Finale, Act II, <i>Figaro</i>	MOZART
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Mmes. Mielke, <i>De Vere</i> ,* <i>Goetz</i> , <i>Messrs. Dippel</i> , <i>Reichmann</i> , <i>Fischer</i> , <i>Behrens</i>
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Suite No. 3 for Orchestra	TCHAIKOVSKY
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Conducted by the composer

Aria from <i>Esclarmonde</i>	MASSENET
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<i>Mlle. Clementine De Vere</i>

Aria from <i>Le Roi de Lahore</i>	MASSENET
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<i>Theodor Reichmann</i>

Prelude and Finale, <i>Tristan und Isolde</i>	WAGNER
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* Now Madame Sapiro.

THE OPENING FESTIVAL, MAY 5, 1891 69

Friday evening, May 8

Conductor—Walter Damrosch

The Seven Words of Our Saviour,

17th century

HEINRICH SCHUETZ

(First time in America)

*Mmes. Mielke and Goetz, Messrs. Dippel,
Reichmann, Bushnell*

Two *A Cappella* Choruses

TCHAIKOVSKY

(First time in America)

Conducted by the composer

Sulamith, for Soli, Chorus, and Orchestra LEOPOLD DAMROSCH

Mme. Mielke, M. Dippel

Saturday afternoon, May 9

Conductor—Walter Damrosch

Oratorio, *Israel in Egypt*

HANDEL

Soli, Double Chorus, and Orchestra

Kelly, Alves, Dippel, Fischer, Theodore J. Toedt

In conclusion, if in the nature of a digression, Walter Damrosch's observations on Tchaikovsky are appropriate:

"In the spring of 1891, Carnegie Hall, which had been built by Andrew Carnegie as a home for the higher musical activities of New York, was inaugurated with a music festival in which the New York Symphony and Oratorio Societies took part. In order to give this festival a special significance, I invited Peter Illich Tchaikovsky, the great Russian composer, to come to America and to conduct some of his own works. In all my many years of experience I have never met a great composer so gentle, so modest—almost diffident—as he. We all loved him from the first moment—my wife and I, the chorus,

the orchestra, the employees of the hotel where he lived, and of course the public. He was not a conductor by profession, and in consequence the technique of it, the rehearsals and concerts, fatigued him excessively; but he knew what he wanted, and the atmosphere which emanated from him was so sympathetic and love-compelling that all executants strove with double eagerness to divine his intentions and to carry them out. The performance which he conducted of his Third Suite, for instance, was admirable, although it is in parts very difficult; and as he was virtually the first of great living composers to visit America, the public received him with jubilance.

"He came often to our house and, I think, liked to come. He was always gentle in his intercourse with others, but a feeling of sadness seemed never to leave him, although his reception in America was more than enthusiastic and the visit so successful in every way that he made plans to come back the following year. Yet he was often swept by uncontrollable waves of melancholia and despondency."

Tchaikovsky did not return to America. About a year and a half after the festival Walter Damrosch received a cable announcing the death of Tchaikovsky from cholera on November 6, 1893. A few days later a package with the score of the *Symphonie Pathétique* arrived. In speaking of this Dr. Damrosch said, "It was a message from the dead."

Thus we have seen the Hall formally opened, a hall which proved to be one of the best auditoriums for music, not only because of its comfort and size, but more especially because of its acoustics.

In Carnegie Hall music sounds warm and resonant, so that the full inner significance of the music becomes clear and eloquent.

LEOPOLD STOKOWSKI

Philadelphia

October, 1935

S

ACOUSTICS

In which acoustics, the soul of Carnegie Hall, is discussed by experts.

THERE are not many halls approximating the size of Carnegie Hall that equal it in acoustics. Various explanations have been given for the amazing result obtained by the architect, William Burnet Tuthill. Some have said it was due to the rock formation on which the Hall was built, and others give the credit to the fact that water paint—rather than absorbent oil paint—was used on the interior ceiling and walls. Every imaginable guess has been ventured, but in the light of modern acoustical research made since 1900, particularly by Wallace C. Sabine, father of modern acoustics, all these explanations are null and void.

To be sure, Mr. Tuthill made a study of acoustics—as much of a study as science allowed in his time, though in the early nineties there were but meager data upon which to rely. In his anxiety to build a music hall in which music and speech could be heard to the best advantage, he *

* According to his son, Burnet C. Tuthill, secretary of the National Association of Schools of Music.

sent out a questionnaire to the four quarters of the earth and in as many languages. He studied the shapes and the structures of hundreds of buildings in order to arrive at the proper proportions and shape for this building; and it was to become his masterpiece—for its acoustics more than for anything else. Today those interested in the science of acoustics study Carnegie Hall in order that they may arrive at as happy a conclusion as did Mr. Tuthill.

Because it illustrates the elementary condition of the science of acoustics in Mr. Tuthill's time, we append at the end of this paragraph a quotation from an article written on November 15, 1909, by H. E. Krehbiel, then music critic on the New York *Tribune*, in connection with the disappointment arising from the execrable acoustics of the defunct New Theatre (Century Theatre), then at Sixty-sixth Street and Central Park West. This excerpt was written after the first (or the second) concert given by Walter Damrosch with the Symphony Society in the doomed auditorium—that handsome pile dedicated to the arts, in which intimate theater failed, lyric opera failed, and orchestral concerts failed because of bad acoustics, irredeemable after countless applications of surgery and medication.

"When [Charles Louis] Garnier built his masterpiece, the Grand Opera House [in Paris], he planned so that it was acoustically perfect, but took no credit for the fact. He wrote a book and confessed he had trusted entirely to luck. 'I was like an acrobat,' he wrote, 'who . . . closes his eyes and clings to the ropes in an ascending balloon. *Eh, bien, je suis arrivé.* He trusted to chance because through long study he was con-

vinced of the futility of trusting to anything else. 'It is not my fault,' said Garnier in his book, 'that acoustics and I can never come to an understanding. I gave myself great pains to understand this great science, but after fifteen years of labor found myself hardly in advance of where I stood the first day. True, out of books and from my colleagues I learned that sound is propagated thus and so, and that strings vibrate in such and such a manner. I saw that grains of sand strewn on a glass plate formed themselves into certain figures. When the plate was rubbed by a fiddle-bow I knew that the air was the ordinary medium through which sound is conveyed. I was as well posted in these things as most masters of the science and thought that, when later I should want to put my acoustical book learning into practice, a few simple formulæ would do the business easily enough. I had read diligently in my books and conferred industriously with philosophers. Nowhere did I find a positive rule of action to guide me, encountering nothing but contradictory statements. For long months I studied, tested, questioned everything, and after all this travail I made finally this discovery: A house to have good acoustics must be either long or broad, high or low, of wood or stone, round or square, etc.'

"Thus, abandoning his teachers, Garnier gave up theory for practice and made an inquisitorial pilgrimage to all the European theatres, but only to find that the best results were obtained in one place from wood construction, in another from masonry, and that music rooms built after the same model were widely different acoustically. Chance seemed as supreme in the theatre world as it was in the dream world of Addison's essays. If the architects of the New Theatre have trusted to it, it can be said of them that if not absolutely successful they were at least luckier than Garnier, who congratulated himself in the belief that he had 'arrived'."

It will be seen from this quotation that Mr. Krehbiel did not think that Garnier had succeeded.

We looked for the answer to the question, "Why is the acoustics of Carnegie Hall so good?" and discussed the subject with Lonsdale Green, Jr., an associate of Professor Wallace C. Sabine.

It may be said, in passing, that Mr. Green is the engineer who installed the acoustical work in Radio City, in the Columbia Broadcasting System's studios, and in the new Hayden Planetarium of New York City, opened on October 2, 1935.

Mr. Green says that Mr. Tuthill might have written the foregoing statement by Garnier (quoted above by Krehbiel), for the science of acoustics had not progressed in his time much beyond the guesswork era. It was not until after 1900, before which time the science was still in its swaddling clothes, that measurements and exact scientific approaches were possible. To attain perfect acoustics requires *a combination of the shape of a building and sound-absorbing materials on the interior surfaces, in relation to the cubic air content of the enclosure*. Although Mr. Tuthill arrived at the proper shape of the main hall and of the smaller halls in the building, at the time he built them, the importance of the correct proportion of absorbent material and its relation to the cubical content of space were almost unrecognized.

Of course the shape of a building is a highly important factor. Tuthill built his galleries and his boxes so that there were no dangerous acoustic arcs and curves to create faults, nor a spherical dome, like that in the New Theatre, to produce echo. He avoided the four grave

faults in acoustics: *reverberation*—the prolongation of sound in a confined place, or the multiple reflection of sound from all surfaces of a room such as, for example, is heard in a tunnel; *echo*—sound from some surface which is audible one or more times; *interference*—the crossing of two sound waves cancelling each other, as is observed when two or more ocean waves meet and are nullified; *resonance*—the vibration of any surface to amplify the sound, such as the sounding board's effect on violin strings.

Ninety percent of acoustical troubles stem from *reverberation*. The cure, all other things being equal, is *the introduction of sufficient absorbing material on the interior surface of the room*. In modern days this is done in musical studios, broadcasting stations, concert halls, other public buildings, and private dwellings, by specially manufactured wall and ceiling materials which, like blotters, act as absorbers. In Carnegie Hall the banishment of reverberation was accomplished by the upholstery on the cleverly arranged and distributed boxes or loges, by the carpets on the aisles, and by the hundreds of upholstered chairs. Carnegie Hall turned out happily through the divination and wisdom of its architect, though that does not prove that a building of another shape would have turned out badly.

In Carnegie Hall the acoustical conditions are so nicely balanced that hearing is clear and distinct in all portions of the enclosure, regardless of the intensity of sound from the stage, or the number of people seated or standing and their distribution throughout the auditorium. Carnegie differs from most other halls in this particular: that it does

not depend on the number in attendance to insure good hearing conditions. In general an empty hall is never so good as a full one. Should the upholstery be removed from Carnegie Hall, some interior facing would have to be substituted for it.

When a lecturer holds the stage alone, a curtain is usually hung the full width of the proscenium arch, as much for scenery, however, as for transmitting the voice. The stage is constructed in the conventional manner, but it can be adjusted to suit any number of performers or any kinds of activities and retain its good acoustical qualities.

While on the question of acoustics the reader will find interest in the following excerpts from New York newspapers in reference to the New Theatre (or Century Theatre) fiasco, for in one plain word that is what it became because of its bad acoustics.

The *New York Tribune*, November 8, 1909: "It is very likely that it will be some time before the acoustical properties are understood by the conductors and singers. Until then the public will have to put up with unnecessary forcefulness of utterance and dispense with the delicacy and finish to which the new house invites their attention."

It is certainly a discouraging factor in any new house to invite the public to an endurance test!

The *New York Times*, November 9, 1909, in a review of *Anthony and Cleopatra* at the New Theatre said: changes will probably be necessary before the theatre is completely satisfactory in this respect" (acoustically).

In another criticism in the *New York Times*, November 15, we read: "The impression was that the sound of the orchestra was good but might have been better."

All the newspapers of the day expatiated on the need of acoustical cures in the New Theatre. It was this need that doomed it, beautiful though it was and important though it might have been.

Finally then, the basic reason why Carnegie Hall has proved to be so successful an art center is that music or the speaking voice is heard from every part of the house without distortion, without blurring, and with, in the modern phrase, *high fidelity*. This was demonstrated at the time (1934) when the Philharmonic Symphony Society contemplated joining forces with the Metropolitan Opera Association and giving its concerts at the Metropolitan. The transfer did not take place, for happily Maestro Arturo Toscanini, avid for perfection, is said to have declared that he would not move from Carnegie Hall because nowhere else is the acoustics so perfect for instrumental, vocal, and choral works as at Carnegie Hall. This was enough. All *discussion*, to paraphrase Robert Browning's *Last Duchess*, ceased. Is it any wonder, then, that those who knew and loved Carnegie Hall grew panicky when they thought it was to be torn down? Is it any wonder that the rumors of the sale of Carnegie Hall in 1925 caused terrifying moments in the lives of those to whom music is life?

A letter in the New York *Times* from the eminent painter, J. William Fosdick, will undoubtedly interest all lovers of Carnegie Hall:

"As I chanced to live on West Fifty-seventh Street in 1891, it was my pleasure to witness the completion of Carnegie Hall,

and one day, finding a door open, I strayed into the empty auditorium.

"To my surprise I found a great symphony orchestra occupying the stage, with Walter Damrosch conducting. It was a very broken overture that I heard. For ever and anon he would rap his stand and, wheeling about, shout to his experts stationed aloft and down on the floor, 'How does it sound?' and the reply came back every time, 'All right.'

"It was the first time that an orchestra had tested out the acoustics of that wonderful hall, which has no equal in the city. There is a distinct memory of the enthusiasm and joy of the young leader of forty years ago who had been given an ideal setting for his beloved orchestra—thanks to Andrew Carnegie."

"To me Carnegie Hall is the very heart of musical New York. The splendor of its proportions, its dignity, the unparalleled quality of its acoustics combine in a completeness unequaled. But above all this, here is the home of a noble tradition of unforgettable performances of practically all the masterworks of the world's greatest artists. This it is that makes Carnegie Hall unique, the one most precious shrine in America of musical culture."

ERNEST SCHELLING

New York City

June, 1935



CARNEGIE HALL IS MODERNIZED

In which Robert E. Simon buys Carnegie Hall and maintains it with an infusion of modern methods, and in which Carnegie Hall proves that Youth is the ability to adjust to new conditions.

THIS is the story of how a building nearly a half-century old is still young enough to adjust itself to new conditions.

In 1925, during C. C. Smith's incumbency as manager and Louis Salter's superintendency, Robert E. Simon headed a syndicate which bought the Carnegie Hall property from the residuary Carnegie estate. Everyone felt that this sale meant the end of Carnegie Hall. Music-lovers and lovers of New York were aroused. People who realized that Carnegie Hall meant the continued development of music in America shook in their boots.

This purchase completed the plot that Mr. Simon had been assembling since 1919. According to a member of Mr. Simon's staff, the acquisition of the property was as follows:

"In that year [1919] he bought 150 West 57th Street, running through the block to 153 West 56th Street, a plot 50 ft. by 200 ft. 10 in. Subsequently he acquired properties to the

east, including 144-146 West 57th Street and 139-151 West 56th Street. While the syndicate has not title to 148 West 57th Street, the owners of this property sold them the 56th Street lot in the rear, with the understanding that their building would not be sold to anyone else without first giving the Simon syndicate an option to purchase, but in case of a sale of the entire property theirs might be included. Thus the Simon syndicate is in control of a plot of more than an acre and a half in midtown New York."

Mr. Simon, who died suddenly on September 7, 1935, was a real estate operator of idealistic turn of mind and with a deep interest in philanthropy and community betterment. While, from a business point of view, his purchase of Carnegie Hall merely completed the assembling of a great property, he was keenly conscious of his responsibility to the community. In order to allay the perturbation of the music-loving public, which feared that Carnegie Hall might be torn down, at Mr. Simon's suggestion a clause was included in the contract of purchase providing that Carnegie Hall would be maintained for a period of five years, unless in the meantime an adequate concert hall should be erected to replace it.

Just as he had been successful in developing the Herald Square Hotel and in other similar ventures, he undertook to sail Carnegie Hall into a safe and secure harbor in 1925, when the seas were calm. But with all his seamanship he struck the heavy storms of 1929 along with the rest of the world.

Mr. Simon, however, put himself to work to save Carnegie Hall, not to wreck it. When it was patent that no

new concert hall comparable to his would be built, because such a project could not be made profitable or even self-supporting, he devoted himself to the task of modernizing Carnegie Hall in order to maintain it. To insure its life, adequate rentals were necessary; and to get adequate rentals many concessions had to be made to modernity. These included vast expenditures for redecorating the halls and corridors, the introduction of the Art Gallery, a reception room on the eighth floor for the use of pupils and guests of tenants, the installation of stores, the maintenance of modern heating and lighting equipment, and fundamental improvements in service.

The lodge rooms so beautifully equipped in 1891-1894 became spacious studios in 1925. As the times and the demand changed, so the original banquet halls, kitchens, and store rooms were converted into rehearsal halls, storage space for instruments, musicians' locker and club rooms, lounge rooms (first and second floors, second tier box floor) for patrons of the Hall, and the Art Gallery for tenant artists, painters, sculptors, craftsmen, and potters.

In Andrew Carnegie's time the studios had been rented at very low prices. The tenants themselves undertook all repairs, improvements, and decorating. When Mr. Simon bought the property he inaugurated the modern apartment régime. The management now makes the repairs and decorations, as is done in nearly every other multiple dwelling.

As hard times came a-knocking at most doors in 1929, it became necessary for many of the tenants to live as well as to work in their studios; the maintenance of both a studio and an apartment became a financial strain.

Then arose the question: was Carnegie Hall built so that housekeeping equipment with its hazards could be safely installed and meet the stringent rulings of the building department, fire department, fire underwriters, and the army of other arbiters? The structure proved to be faithful to its early promises: it was adjudged a Class A multiple dwelling, proving that it was as fireproof as a modern building. Thereafter the studios, as many as necessary, were converted into living and working apartments. Mechanical ventilation and modern kitchen and bath facilities were installed. At present, therefore, Carnegie Hall tenants enjoy spacious, light studios, some of the duplex type with modern household comforts added, on 57th Street, the American *rue de la Paix* as well as the center of art and music. There are 170 studios in the building, and very few remain empty for any length of time.

In order to make the Hall pay for itself it had from the earliest day been necessary to make changes in the structure. First, in 1894, one set of studios was built, and in 1896 another. Even these were not enough. In 1925 it was suggested that the passageways and storage spaces on 57th Street and on 7th Avenue near 57th Street, on the first floor, be used as stores. It was even suggested that the auditorium be raised one story and stores be put in throughout the first floor.

Because of a law passed in 1906 regarding theater buildings, Mr. Simon was faced by a difficult situation. This law included certain provisions on the subjects of exits and fireproofing. One of these declared that there could be no stores or other business in a theater building, unless such stores were completely separated from the audito-

rium, from the ground to the top of the building. This of course was a problem. Nevertheless, Mr. Simon undertook it and finally found a solution.

"According to a ruling of the Supreme Court," said Cornelius Callaghan, the builder of the stores, "in the case of the Bijou Theatre on 14th Street, a concert hall could be altered if, among other provisions, the number of seats was not increased and the exits were not affected. Since these provisions were adhered to, the stores could be placed in Carnegie Hall in accordance with the law."

"The problem, however, although legally solved, was far from solved on the engineering side. It was a serious problem because the walls of Carnegie Hall are solid masonry. Steel construction as we know it today was not used when the Hall was built. There are no steel columns to carry the big roof trusses. *All* the load is carried from the top of the building, 125 feet from the sidewalk, by massive side walls which extend thirty-five feet below the street beside the present subway structure."

To make a long and technical story short, by the most astute engineering skill the changes were effected. (See *Engineering News Record*, 1927, an article by Post and McCord.)

Shortly after this it was necessary to paint the auditorium. Estimates received included \$8,000 for scaffolding alone, which meant that posts would be erected all through the auditorium, preventing the use of the Hall during the time of the painting.

"A scheme was devised," said Mr. Callaghan, "whereby from holes in the ceiling, steel cables were dropped which picked up steel beams on which were constructed trolley

tracks. On these trolley tracks was placed a narrow platform running the width of the building, which by means of pulleys and winches was easily pulled by the workmen on the scaffold from the back to the front and up and down to any point necessary. Furthermore, the platform could be placed behind the seats in the dress circle when not in use."

This is how the building was painted, and why the Hall could be used during the summer "of its discontent" when the painting was in process.

In addition to making changes in the building to insure a maintenance income, the Hall was made available to tenants whose interests are allied to the arts, such as music publishers, publicity agents, managers of artists, and musical organizations.

Advantages of Carnegie Hall, other than its studios and stores, are the Chamber Music Hall seating 300, and the Chapter Room for gatherings of Masons and other fraternal orders and associations.

The privilege of using Chamber Music Hall at reduced rates by tenants offers music teachers and dance directors an excellent place in which to give pupil exhibitions. Furthermore, the permission granted to tenants, under certain conditions, of subletting their large studios for recitals or lessons is an advantage that cannot be overestimated.

Other benefits that the tenants of Carnegie Hall prize are the restaurant in the building, the 24-hour elevator service, and the prestige that Carnegie Hall adds to their visiting cards and printed material. This is not imaginary, for all the tenants interviewed definitely mentioned what

Carnegie Hall meant to them in this respect, whether they were in Australia, Europe, or America.

Another asset that belongs to Carnegie Hall tenants is that the art exhibitions now held there, for the artists in the building, bring new opportunities for sales and a definite stimulus to their work.

Thanks to its excellent construction, Carnegie Hall stayed at 57th Street when other buildings faded away because they could not meet the strict rulings of the city's building codes.

From all that can be learned, it seems certain that everything will be done to keep Carnegie Hall standing, unless in the course of time economic conditions should raze it. The new President, M. Murray Weisman, is young, energetic, musical- and civic-minded. As Managing Director he did much to foster an increasing good will toward Carnegie Hall among the studio tenants, music managers, artists, and patrons, while at the same time changing the financial situation from *red* to *black*. Immediately upon his becoming President, Mr. Weisman pledged himself to continue Mr. Simon's policies and to preserve those standards which have given Carnegie Hall its place in the music world.

One of the serious obstacles in the maintenance of the Hall may be the taxes. When Mr. Simon purchased the Hall, the assessment was \$1,850,000, and the taxes were \$49,765. Six years later the assessment was \$3,000,000 and the taxes \$81,600. Mr. Simon told the writer that up to 1931 the building had paid for itself but that since that time the company has encountered hard sledding. Only practical idealism, such as was shown by Mr. Simon and

is evident in the syndicate which he headed, could have enabled this company to keep faith with the public and continue to maintain the building in a state of renovation costing \$500,000, with continuous outlays for upkeep. These include all the changes recounted above as well as the installation of new elevator cars, a new entrance (on 57th Street) to the studios, another on 7th Avenue and 56th Street, and countless recurring alterations.

When the writer asked Mr. Simon whether it was simple to make these alterations, he said that owing to the unusual thickness of the walls the plumbing had to be put in place by the use of hydraulic drills for the insertion of the smallest pipe or wire used in reconstruction. Hard digging and lengthy processes were involved. Nevertheless, the construction for the most part was so good that in many places it had not been very difficult to put in a ventilation system and other modern equipment because of the ducts found throughout the masonry.

At present (1935) many tens of thousands of dollars are being spent in complete reconditioning of the entire exterior of the building; in the installation of new ventilating and partial air-conditioning machinery for the Main Auditorium; in the erection of a new stage and a redesigned marquee, and in the modernization of more studios.

So, at nearly fifty years of age, Carnegie Hall has retained its youth because of its ability to adjust to a new era!

Andrew Carnegie from the beginning conceived the idea of providing those identified with the arts with *working studios* in Music Hall. At first he was thwarted by the refusal of the owners to sell the adjoining properties.

Therefore all that could be done was to forge ahead with the original unit—Music Hall. Later, by the acquisition of the necessary properties, it was possible to build an L-shaped structure completely enclosing Music Hall on the east and south—two buildings more, in reality. The architects, however, ingeniously united these three structures in an interior system of staggered hallways and stairs. A walk through the studio buildings will demonstrate the staggered effect, particularly where the sixth floor unceremoniously runs into the eighth floor and is saved from peril only by a flight of six or seven steps!

Thus was Andrew Carnegie's dream accomplished in giving artists well-equipped studios and acoustically perfect auditoriums for their work and recreation. So also did the Hall find a new owner, the enlightened Robert E. Simon, who shared Mr. Carnegie's ideas and ideals in the fostering of this building as a center of civic and artistic life in New York.

Of course we all love Carnegie Hall. No artist can have performed there without the feeling that the sound produced on the stage is flattering to the ear. This cannot be said of every auditorium. From the standpoint of the listener, the acoustics seems to me to be almost ideal. Notwithstanding its size, the distance between the audience and the performers is not so great as to preclude the sense of close contact, and the result is stimulating to everyone. Carnegie Hall is without question one of the finest auditoriums in the world.

HAROLD BAUER

*New York City
October, 1935*



THE GREAT ORGAN

In which Carnegie Hall receives from the Carnegie Corporation an organ that completes its musical effectiveness.

ON THE evening of November 4, 1929, thirty-eight years after the founding of the Hall, a new organ was formally presented by the Carnegie Corporation to Carnegie Hall and its affectionate public.

According to Eric Clarke, author of *Music in Every-day Life*, Mr. Carnegie presented during his life 8,182 organs to institutions in the United States and the British Empire.

In the New York *Times* appeared this editorial on July 26, 1932:

"Carnegie having known in his native land only the singing of the Psalter and the playing of the bagpipes, hearing for the first time a great organ in America, it made such an impression on him that he became an ardent lover of the organ. When wealthy he began giving organs across the country; he could doubtless say that the great pipe organ was after all only the pipes of his childhood memories multiplied and glorified. He was loyal to the bagpipes to the end of his days."

Andrew Carnegie was very fond of music, particularly that of the organ. It was most fitting, therefore, and fraught with proper sentiment that the Carnegie Corporation should give this \$50,000 organ to the Hall founded by Andrew Carnegie in 1891. It replaced the one installed in 1891, built by Roosevelt & Son, for \$8,600 and paid for in quarterly payments, by order of the Board of Directors of the Music Hall Company.

As long as orchestras remained small and the demands on an organ were not great, the first organ had done well enough. Today it is impossible to use a small organ with effectiveness because of the greater volume of sound produced by the larger modern orchestra and the richer musical demand from conductors and modern composers, to say nothing of the inevitable comparison with the elaborate organs in many of the moving-picture theaters.

It might be interesting to recount the origin of the George Kilgen Company, builders of the new organ. The original Johann Sebastian (a telling musical beginning) Kilgen was a French Huguenot in the time of the religious persecutions in France. He sought refuge in a monastery in the Duchy of Baden, and in return for their hospitality he helped the monks to build organs. In 1640, he started the institution which is still in existence, some 300 years later.

Pietro Yon, organist of St. Patrick's and honorary organist of the Vatican, heading a committee of prominent New York organists, worked with Alfred Kilgen and drew up the tonal design for an organ the duplicate of which it would be difficult to find.

Because there had been much rumor abroad of the pos-

sibility of pulling down Carnegie Hall, and because the organ might, in that case, be put to more profane uses than were compatible with Mr. Carnegie's ideals, a letter written on May 7, 1929, to Frederick P. Keppel, President of the Carnegie Corporation, by the law firm of Root, Clark, Buckner, Howard & Ballantine, contains the following reminder taken from the official document of gift:

"Paragraph two provides that the Carnegie Corporation may remove the organ in case the Hall is demolished or put to different uses. Such removal is restricted to the period between May 15 and August 15 so as to interfere as little as possible with the busy season of the Hall, and ten days notice of intention to remove is required. We have been advised indirectly by the people who are now installing the organ that the removal of the organ might reasonably take two months."

The organ itself, then, put a stop to rumors that Carnegie Hall was to be either razed or used for other purposes. The perturbation in the minds of Carnegie Hall's friends was stilled from that time to this.

Installing an organ in a building after its completion is never a simple job. Putting the new organ into Carnegie Hall was far from simple. It was necessary to reconstruct certain sections of the Hall to house the titanic machinery. For example, a large rectangular chamber was built in behind the seats in the dress circle for the echo organ; hundreds of square feet of masonry had to be cut away backstage to gain sufficient space for the pipes; and new sound-proof chambers were built to hold the huge motors. These were only some of the many necessary adaptations.

A few bald and cold figures will give a partial idea of the size and scope of this modern organ. There are 4,381 pipes, from the size of a pencil to four feet in diameter; 6,623 notes; 20,000 feet of insulated wire; 15,000 feet of pure silver wire; 3,000 electric magnets; 4 manuals or keyboards (played by hands); 1 pedal keyboard (played by feet). The machinery weighs five tons and was brought from St. Louis in 12 freight cars. The power is supplied by a 40 horsepower electric motor. The pressure of a key energizes the magnets in the organ and these open the valves to emit the wind that blows through the pipes. In connection with the four banks of keys and the pedal board, and by means of the antiphonal switches, the echo organ, occupying the specially built chamber in the dress circle, can be played from any of the four keyboards.

Further specifications of the organ include: the great organ, swell organ, choir organ, solo organ, pedal organ, and echo pedal organ, each with its scores of pipes and keys in varying pitch and timbre.

The *Christian Science Monitor* reported on September 16, 1929, about two months before the installation:

"The new organ will make it possible to obtain effects of practically every orchestral instrument. . . . The main organ will be placed behind grilles on the proscenium arch and the echo organ in a large chamber at the rear of the dress circle."

This organ is, however, most remarkable for what is called the *ripieno*, clearly described by Pietro Yon as follows:

"*Ripieno* is the prism of the organ. Played alone it really analyzes the various partials. Its function, when played with a grouping of the normal organ and orchestral stops in the organ, is to blend these into a perfectly artistic sonorous ensemble."

In other words, the *ripieno* is to sound what the prism is to light. The basic tone (in music), it will be remembered, is the sum of the partials of that tone.

Carnegie Hall is the first and probably the only concert hall to have an organ completely equipped with loud and soft ripienos of the classical Italian type, which assure rich overtones. Indeed, the organ can thunder like the heavens and purr like a kitten.

It is a distant cry from the ancient organ that had to be pumped by men walking on treadmills to fill the bellows with air! The writer recalls her own arduous labors in a little country church in New York State, where she used to turn the crank of the organ during the services on Sunday morning in order to bring a few wheezes out of an instrument of which the community, at that time, was very proud.

The Carnegie organ is, furthermore, swifter in response to the touch of the hand than is a piano. In the darkness of very early days, the organ keys had to be hammered by strong men's fists to evoke music. It is said that from such organs the music could be heard for miles. Probably, to our ears today, this primitive organ would sound like sirens during an aëroplane raid.

The occasion of dedicating this organ was an event of first magnitude in the history of the Hall. Governor

Franklin D. Roosevelt and Mayor James J. Walker were the honorary chairmen of the honorary committee for the dedication, and Mr. Robert E. Simon was chairman. Among the many members of the committee were included: Felix Adler, Richard Aldrich, Vincent Astor, Leopold Auer, Harold Bauer, Marion Bauer, Nicholas Murray Butler, Dr. S. Parkes Cadman, Samuel Chotzinoff, Calvin Coolidge, Richard Copley, Paul D. Cravath, Walter Damrosch, Dr. Hollis Dann, George Engels, Harry Harkness Flagler, Michael Friedsam, Ossip Gabrilowitsch, Lawrence Gilman, William J. Henderson, Charles Evans Hughes, Ralph Jonas, Otto H. Kahn, Pierre V. R. Key, Alfred Kilgen, Monsignor M. J. Lavelle, Walter Lippmann, David Mannes, Willem Mengelberg, Henry Morgenthau, Sr., Dr. T. Tertius Noble, Joseph M. Proskauer, Charles Pike Sawyer, Albert Stoessel, Leopold Stokowski, Arthur Hays Sulzberger, Arturo Toscanini, Joseph Urban, Lillian D. Wald, Louis Wiley, Dr. Stephen S. Wise, and Pietro Yon—a cross-section indeed of New York life.

The program of the evening was as follows:

<i>Hymn to Glory</i>	O. RAVANELLO
Pietro Yon, Organist	
Albert Stoessel, Conductor	
<i>Thanks Be to God</i>	MENDELSSOHN
Oratorio Society of New York	
Walter Damrosch, Conductor	
Hugh Porter, Organist	
Allegro Moderato, from <i>First Sonata</i>	MENDELSSOHN
Adagio in A Minor	
Prelude and Fugue in D Major } J. S. BACH	
Pietro Yon, Organist	

THE GREAT ORGAN

101

Romanza from *Cavalleria Rusticana* MASCAGNI

"Ernani involami" from *Ernani* VERDI

Gina Pinnera, Soprano

Albert Stoessel, Conductor

Hugh Porter, Organist

Peace Hymn of the Republic WALTER DAMROSCH

Words by Henry Van Dyke

Oratorio Society of New York

Albert Stoessel, Conductor

Hugh Porter, Organist

(The audience is invited to join in the singing
of this hymn)

"Wotan's Abschied" from *Die Walküre* WAGNER

Reinald Werrenrath, Baritone

Albert Stoessel, Conductor

Hugh Porter, Organist

Dedication Address

Dr. Henry Van Dyke

American Indian Fantasie C. SKILTON

Chimes of St. Mark's A. RUSSOLO

Echo
Second Concert Study } PIETRO YON

Pietro Yon, Organist

First Symphony A. GUILMANT

Pietro Yon, Organist

Albert Stoessel, Conductor

Netherlands Hymn of Thanksgiving arr. by KREMSE

Oratorio Society of New York

Incidental solo by Reinald Werrenrath

Albert Stoessel, Conductor

Hugh Porter, Organist

It is certainly cosmopolitan, but yet discouraging, that the installation of an organ in an American city should have opened with an *Italian* hymn and closed with a *Netherlands* hymn! No doubt the American Indian music and Walter Damrosch's *Peace Hymn of the Republic* salved the consciences of the program-makers and induced contentment among the assembly. Yet, withal, it cannot be said that the custom was not in the American tradition. What more could be expected?

In his dedication speech, Dr. Van Dyke, the poetic preacher, quoted by the *Herald Tribune* on November 5, 1929, said:

"It [the organ] is not only a noble instrument . . . it is also and more especially fortunate that the house which holds it shall not be demolished and torn down. . . . The architect . . . William Burnet Tuthill told me while he was planning it that the Hall would be designed for the ear even more than for the eye. The lightest tone of the most delicate instrument or the voice of man or woman singing without effort or speaking naturally will be audible in the topmost gallery, in the cheapest seats. . . . Would that all architects of public buildings might follow his example and study acoustics before they draw their plans! Then we should have fewer deaf auditoriums and pantomimic churches."

He went on to speak of the value of music to the community:

"There is no truer handmaid of faith and hope and love than music."

And finally:

"Thankfully we dedicate this organ to the ministry of music in our modern city."

Commenting on the organ, Clarence Dickinson, of the Union Theological Seminary, said:

"It is a pleasure to have an organ whose volume of tone is commensurate with the size of the hall. . . . The particularly sonorous Bombard furnishes a great foundation tone. . . . I would like to mention also the effectiveness of the echo organ and the unusually beautiful quality of the small mixture in the choir and the swell."

Pietro Yon, on November 9, 1929, said in part:

"After many examinations I find the organ perfect . . . as to the volume and quality of sound. I am happy to quote not only my own personal satisfaction but that of that Master of Masters, Arturo Toscanini, who found the instrument adequate in volume, perfect in voicing and in action, and most suitable for our great Hall."

The organ has coalesced in spirit with the atmosphere of Carnegie Hall about which W. J. Henderson, dean of New York music critics, said:

"There radiates from this Hall a sunshine of beauty which warms the heart of the entire community and makes Carnegie Hall a solar center of fine ideals. It is good to know that through the liberality and public spirit of Mr. Simon the old

Hall is to continue to be the home of the best music and that it has been equipped with that fundamental necessity of a great music auditorium, the modern and complete organ."

The dicta of these men have been fulfilled. A large and complete organ has made possible the stupendous alliance between it and a modern orchestra numbering 110 to 120 men; it has, for example, made transcriptions of Bach sound as never before, and has given the chorale atmosphere to orchestral works with organ parts, entirely designed as chorales, or partly so designed. If Bach and Mendelssohn could hear the Carnegie organ . . . !

If Carnegie Hall needed completer musical effectiveness, it gained it with the great organ.

What is the magic combination of bricks, plaster, and wood which results in perfect acoustics?

Sound engineers and architects all over the country have consulted, measured, and experimented. But with all of the magnificent concert halls built every year in America, there are very few (I can count them on one hand) which have perfect alignment of sound.

Carnegie Hall, mellowed and seasoned like a fine old violin, is one of them.

FRITZ REINER

New York City

July, 1935



RADIO COMES TO CARNEGIE HALL

In which are discussed Carnegie Hall's facilities for radio broadcasting and the importance thereof.

WHEN we listen to radio broadcasts we take for granted that a microphone is strung up somewhere, a cubby-hole is assigned to an operator, the announcer talks to fill in time, and the program proceeds.

There's far more to it than that. Even the uninitiates listening in all over the Continent and in Europe realize the perfection of the coast-to-coast hook-ups from Carnegie Hall, if fan mail is a weathervane. Certainly those who live near at hand and listen to the broadcasts think that the music sounds almost as well as when heard in the Hall itself . . . that is, if they are lazy. Why, then, is this so?

First it is because the acoustics (of both the main auditorium and the Chamber Music Hall) is so perfect. Of course, if it weren't, remedies would have to be applied, or the broadcasts discontinued. But no such difficult choice arises in Carnegie Hall. Because of the size, the shape and the interior treatment, and their relations to the cubic content of air in the auditorium, the most modern high-fidelity equipment can be used—equipment that picks up

everything from any direction with no extra precautionary measures needed to block out this or that *echo*, *reverberation*, *resonance*, or *interference*. Carnegie Hall does not need palliatives every time a broadcast is made from it. Radio engineers of all the stations, large and small, appreciate this.

The musical problems involved in broadcasting orchestral, choral, and vocal music, or the union of some or all of these, are gigantic, be the hall ever so good. Such broadcasts require on the part of the person in charge a thorough knowledge of the score of the work to be played. He must be able to read the score quickly, and he must have an almost uncannily perfect ear in order to detect the slightest variations in pitch, dynamics, tempo, and qualities of diction. He must know the timbre of every instrument in the orchestra. He must be able to suggest to a soloist, for example, simple remedies for lack of clarity or for too much volume, such as the turn of the head, the position of body, and countless other details which seem small but greatly affect the quality of a broadcast. He must know what sort of microphone to use and where to place it. He must know how the music should sound and be familiar with the ideas of the composer as well as those of the conductor. During rehearsals and during the performance, the director in the control room is following the score, keeping a jump or two ahead of the orchestra and signaling directions. No broadcasting can be of the first order unless the radio director has a vast technical lore back of him. We have touched on these points to show that broadcasting is not simple, so that the listener will not take it all for granted, and may have a better

time, appreciating the efforts that go into the broadcasts to which he listens, lolling in his armchair without even paying a five-cent fare to enjoy it.

Upon inquiry in regard to radio broadcast problems, we learned from Theodore Gannon, Assistant Director of Program Operations of the Columbia Broadcasting System, that some radio directors dictate to the conductor and tell him, for example, to play the flute a little louder. Others take what a conductor gives and make it sound as it should. The writer inquired of Mr. Gannon which method he used with Maestro Toscanini's broadcasts.

"We believe," replied Mr. Gannon, "that we should take what we get from the conductor, whoever he may be. It would be inconceivable to ask Mr. Toscanini to play a flute differently from what he knows is right, or to change in the slightest degree a dynamic sign designated by the composer."

Yet Mr. Gannon implied that there are some conductors who just "have to be told". One or two very young men, for example, play a work in from two to three minutes' longer or shorter time in rehearsals than at the regular concerts, or play *fortissimo* in the rehearsals and *forte* during the performance. There are, however, few of these directors. Naturally, time is an important arbiter in every case.

"If," continued Mr. Gannon, "we know what we're going to have, we can work within it. Maestro Toscanini plays a work at a concert as he plays it in rehearsal. He never varies the time, dynamics, or anything else. Should he vary his time, even in so long a work as a movement

of a symphony, it will never be by more than a few seconds."

Again, Carnegie Hall has proven itself to be a medium for the giving of opera. During the season 1934-35, Ernest Schelling presented at a Children's Symphony Concert of the Philharmonic Symphony Society Rimsky-Korsakoff's *Snegourotchka* (*The Snow Maiden*). Columbia broadcast it from the main auditorium. It came over excellently. This was not the first opera given in Carnegie Hall. Beginning with *L'Amico Fritz* and *A Midsummer Night's Dream* given by the Symphony Society of New York during the 1891-1892 season, operas given by the Ben Greet Company, C. W. Cadman's opera, and many others have been perfectly broadcast from the Carnegie stage, even though it was not especially built for opera. Carnegie is *acoustically* as good for opera as it is for concerts, recitals, and lectures.

The problems of broadcasting change with every work that is given. Every score has to be studied in the light of radio technique and sound value. For example, for the *Symphony of Psalms* by Igor Stravinsky the chorus is banked behind an orchestra devoid of violins and violas. Stravinsky wrote it to bring out certain dynamic ideas, and the intelligent radio director has to know these. Furthermore, in this score each chorister sings practically a series of solos. Every one of these many melodic strands must be clearly broadcast and the musical mass correctly integrated. The problem for the radio engineer is to give such an unusual composition a unity wherein no one part overbalances another and wherein not one note or word is blurred or lost.

Another type of problem arises when two or more singers stand near the front of the stage with one hundred and ten orchestra players at their backs banging, twanging, and piping. This mass of sound must not blot out the voices of the singers, nor may the value of one word be decreased. This is even more difficult when among two or three singers there is one whose voice is of very small volume and one with the volume of Emanuel List's. Here the utmost care has to be taken to create an evenness of tone and volume. This is done by rearrangement of microphones and by certain changes in the singers' positions on the stage; though if Carnegie Hall were not so perfect acoustically, the skill of the engineers, however great, would avail little.

In concert versions of Wagner's operas broadcasting is particularly difficult. For Wagner, a technician of technicians, never expected his singers to stand in a row *down-stage* in front of an orchestra of one hundred and ten men. He devised his dynamic scheme to give the words and the music definite preordained values. When his operas are presented on a concert stage, the Wagnerian tonal balance must be retained as far as possible in the broadcast. To be sure, the acoustics of Carnegie Hall lessens the rigors of all such problems, but they are nevertheless ever present to some extent.

Theodore Gannon was most engagingly frank on the subject of broadcasting from Carnegie. After speaking illuminatingly on the technical side of things, he suddenly and spontaneously exclaimed, "I love Carnegie Hall! Can't help it, but I love it. Everyone behind the scenes will work unceasingly. They never look for tips, and they try

to help whether they're worn out or not.... It is certainly a unique place. There's a *spirit* there that is most unusual. I LOVE that house!"

Among the recent popular and elaborate commercial events broadcast from the main auditorium were ten weekly programs by Fred Waring and his Pennsylvanians (1933). These were sponsored by the makers of Old Gold cigarettes, and the great proscenium arch was draped with "a banner with a strange device"—*Old Gold*. On September 23, 1933, there was a special costume performance and a broadcast of *Roses and Drums*, a drama of the Civil War, featuring Guy Bates Post, Pedro de Cordoba, and other eminent actors and actresses. *The Big Show* also was given there for three months over WABC.

In addition to the broadcasts from the main auditorium, many are given in Carnegie Chamber Music Hall, which by radio engineers is unanimously considered to be one of the best natural radio studios in the city. Imagine how well the builders built in 1891, to have constructed rooms that in 1935 are acoustically perfect for broadcasting, an art of which nothing was known at the time! In this small hall the National Broadcasting Company as far back as 1927 inaugurated broadcasting programs given before studio audiences. We remember going with Nora Bayes to broadcasts and staying to enjoy that unique woman and artist, who was almost a pioneer in radio broadcasting. We remember another night too, in the Chamber Music Hall, when Mary Garden was to sing. We were behind the scenes then (as we had been with Nora Bayes), because we were writing for *The Musical Leader*. Unlike Nora, Mary would not let anyone stay in the room to see

her broadcast, so we perforce listened by means of a loud-speaker in an adjoining room. Although she was used to publics and adoring ones, she had enough *microphobia* to forbid onlookers. When it was time for her to leave, instead of going out by the front way we remember showing her how to escape through a shaft, drain, fire-escape, or some such unique exit.

Occasionally in those early days the sponsors would serve a delightful collation in one of the rooms near the broadcasting studio!

During the last few years the Columbia Broadcasting System has rented the Chamber Music Hall for many commercial and sustaining programs. Among these have been *The Ward Family Theater*; George Jessel's *Variety Hour*; *Evening in Paris*; *Roses and Drums*; Will Rogers; Helen Menken; Grace Moore; Irvin Cobb; *Stoopnagle and Budd*, and myriads of continuities and stars of lesser magnitudes.

The broadcasts are free of charge at Carnegie Hall. The audiences have come early and stayed late and have always filled the Hall to capacity. Wherever seated they have heard equally well, so that there has always been contentment not only in the audience but among sponsors and radio engineers.

The first public broadcast of music played on Carnegie's new organ was given in 1930 over WOR with Virginia Carrington Thomas at the console. In a letter dated September 12, 1930, W. C. Herrod, then manager of Carnegie Hall, wrote to Mr. Keppel of the Carnegie Corporation: "An initial broadcast was started last Sunday afternoon. From all reports it came over the air wonderfully. Many

letters of approval have been received. . . . The broadcasting will be continued during the month of September."

A series of free organ concerts which were broadcast over WOR from Carnegie Hall every noon was inaugurated by Mr. Simon in 1932. The midday recitals were introduced on Monday, July 25, at an impressive gathering which was addressed by the Rev. Dr. Harry Emerson Fosdick, pastor of Riverside Church, by Dr. Frederick P. Keppel, president of the Carnegie Corporation, and by Mr. Simon. Alexander D. Richardson, who had been organist at the Roxy, Rialto, and other Broadway houses of film fame, was chosen as the incumbent for these recital periods.

The *World-Telegram*, on the day after the inaugural free concert, was sufficiently serious to be facetious in its comments (July 26, 1932):

"Carnegie Hall is competing with cafeterias, offering free music instead of free food. The first of free midday organ concerts was heard yesterday. . . . Women predominated—old ladies in Queen Mary hats, tired stenographers who went to sleep during the *Andante* of the *Fifth Symphony*, played by Alexander D. Richardson, and men in shirt sleeves and suspenders, minus collars. Mr. Simon glowed. 'It shows we have a chance to reach circles of New York life not reached before by Carnegie Hall. We want the great music of the world to be a joy for all.'"

Richardson himself, delighted with his opportunity to serve the public, is quoted as saying: "I'm going to enjoy this. There will be no jazz. There are no jazz stops or traps on this organ, thank goodness!"

Here is the first program for July 25, 1932: *Song of Hope; Andante* from the Fifth Symphony, Beethoven; *Song of Joy*; Variations on *Annie Laurie*, Dudley Buck; Variations on the *Blue Danube*, Strauss; *Concert Allegro*, A. D. Richardson.

Mr. Simon's original idea in giving the concerts was to furnish a noonday period of music for those who wanted such relaxation from the nervous strain under which they were working during the precarious days of the depression. He modeled the series on the daily organ recitals at Trinity Church.

The concerts were continued for a period of several months, but the corporation owning Carnegie Hall was not financially able to bear the expense indefinitely. It had been the hope of the broadcasting station and of Mr. Simon that a radio sponsor would be found to assume the costs; but when efforts to this end failed, the recitals were discontinued.

Nearly every radio station has broadcast from Carnegie Hall: WABC, WEAF, WJZ, WOR, WMCA, WNYC, WNEW, and WEVD. The weekly sermon by Dr. Stephen S. Wise given in the main auditorium is broadcast regularly on Sundays over station WNEW of Newark, New Jersey. The National Orchestral Society broadcasts its concerts from Carnegie. Many a time the writer, having to leave early, has heard the remainder of the concert in a taxi—homeward bound! The dedication ceremony at the installation of WOR's new 50,000-watt transmitter, on March 4, 1935, was broadcast from Carnegie Hall. Besides, many political meetings and assemblies of civic importance and of gala flavor have been broadcast from these halls.

But of all the broadcasts those of the concerts given by the Philharmonic Symphony Society of New York every Sunday afternoon during the winter season are of the greatest importance. This series is not sponsored by any commercial company or individual. The concerts are broadcast by the Columbia Broadcasting System as one of their contributions to the cultural life of North America, and often of Europe as well. Columbia pays a large fee for this unparalleled privilege. In addition, Columbia has shown its faith in Carnegie Hall by taking an unused space *offstage*, from which the orchestra and conductor can be seen, and by building a modern engineering room at considerable expense. This is practically a permanent installation. The movable parts can, of course, be taken away, leaving the room for another company, but the basic renovations cannot be moved. This is one of the things that make pessimists realize that there are some *commercial* groups that appreciate something beyond the musical tones of the American Eagle's scream.

Concerts of the Philharmonic Society have been broadcast from other halls at other times. The difficulties arising from poor acoustics, however, and the difficult moods of the backstage assistants were such as to make these broadcasts so unpleasant to the radio operators that they were discontinued. Carnegie Hall, because of its excellent structural conditions and because of the *bonhomie* of the personnel, is still the center of this great broadcast series, and from all observations will continue to be so.



THE TENANTRY—PAST AND PRESENT

In which is surveyed the studio roster, including many of America's eminent musicians, painters, sculptors, dancers, and teachers of music, drama, and kindred arts.

TO FIND the facts about Carnegie Hall one must go to those who served it, lived in it, and loved it. It is like seeking the shades of Michelangelo, or of the Popes Nicholas V, and Paul III, or talking with the present pope, Pius XI, to get the early and late history of the Vatican. For this reason this chapter and others of *The House That Music Built* are sheaves of reminiscences of the life in and of a building.

Buildings, even more than people, are known by the company they keep. Carnegie Hall may be fairly measured by this ancient adage.

From the time the building was erected, its tenants have belonged primarily to the arts. The dwellers in Carnegie Hall have included many of the best-known artists and teachers in America, exponents of the drama, the dance, painting, pedagogy, sculpture, religion, and the religio-philosophies or cults. Many of the tenants have been there for over thirty years, some for thirty-six. Indeed, those

who have been there less than fifteen years are considered quite *nouveaux!*

In the early days, before hard times tried the world, the studios at Carnegie Hall were for the most part workshops. Among them, however, were to be found some that were equipped for light housekeeping. Rentals were low and the tenants were practically their own landlords, furnishing at their own expense all decorations, innovations, and repairs. As the economic pressure became greater, Carnegie Hall adapted itself by installing in many of the studios means for up-to-date American housekeeping and by undertaking the function of landlord.

DRAMATIC SCHOOL AND ACTORS

Among the most important schools in this country and one of the first to establish itself as a tenant in Carnegie Hall was the "American Academy of Dramatic Arts" founded in 1884 by Franklin H. Sargent, with the assistance of Gustave and Daniel Frohman, the latter still a trustee of the school. One of its great teachers was David Belasco who, it is said, used a Carnegie studio as an arena in which to chase Mrs. Leslie Carter and pull her about by her red hair in order to impress her with his ideas.

The history of this academy is worthy of attention. Its original name was The Lyceum School of Acting, derived from the building in which it held its first classes, the old Lyceum Theatre at 4th Avenue and 23rd Street. In 1897 the school was consolidated with the Empire Theater School founded by Charles Frohman. By 1892 it had reached Berkeley Lyceum, then at 44th Street off Fifth

Avenue. In 1898 the school moved into the new Carnegie Hall studios planned by Mr. Sargent.

This school, apart from the fact that it has graduated many well-known actors and actresses, was not only the first dramatic school in the New World but the first dramatic school in which the English language was spoken.

In order to have an appropriate place to give student plays under its own management, the school leased the Carnegie Lyceum underneath the main auditorium, entered, in the early days, by a door in approximately the same place where now is the door of the drugstore on the corner of Seventh Avenue and 57th Street. The school had the right to lease this pleasant auditorium to whomever it desired. Dwight Elmendorf made his *début* as a travel-lecturer there, Burton Holmes lectured there, Columbia College gave dramatic performances there in the early days, and the Comedy Club, an amateur organization still important in New York City, gave its plays there for many years.

While the writer was talking to Mr. Deistel, the secretary of the school, she looked through the catalogue and found that although there was no record of a *president*, there was definite mention of the *vice-president*. Upon inquiry it was learned that the board of managers had *never* elected a president since the death of Franklin H. Sargent, because to them he was "still president in spirit"!

The members of the present board of administration of the American Academy of Dramatic Arts are: Charles Jehlinger, vice-president; Emil E. Diestel, secretary; Benjamin F. Roeder, treasurer. The board of trustees includes

Daniel Frohman, Augustus Thomas, Benjamin F. Roeder, Emil E. Diestel, and Charles Jehlinger.

Here are some of the actors, actresses, directors, playwrights, former students, and graduates of this mellow school of acting in Carnegie Hall: Walter Abel, Claire Eames, Roy Atwell, Sally Bates, Jane Cowl, Donald Cameron, Pedro de Cordoba, William de Mille, Cecil de Mille, Owen Davis, Jr., Chester Erskine, Grace George, George Gaul, Margalo Gilmore, Ruth Gordon, Bertram Harrison, Hope Hampton, Kay Johnson, Dorothy Jordan, Ian Keith, Doris Keane, Evelyn Knapp, Muriel Kirkland, Alma Kruger, Winifred Lenihan, Howard Lindsay, Philip Loeb, Marc Loebell, Guthrie McClintic, Armina Marshall, George Meeker, Grant Mitchell, McKay Morris, Mary Nash, Forrest Orr, Ruth Nugent, Rosamond Pinchot, William Powell, Tom Powers, Edward G. Robinson, Selena Royle, Lynn Starling, Kay Strozzi, Erskine Sanford, Joseph Schildkraut, Spencer Tracy, Helen Twelvetrees, Lucille Watson, Warren William, and Helen Westley. Margaret Wycherly, George Fawcett, and Alice Fischer were students of the school before it went to Carnegie Hall.

Apart from actors, this school in Carnegie Hall gave the first performances in the New World of the following plays: *Pillars of Society*, Hendrik Ibsen; *The Intruder* (*L'Intruse*), *The Sightless* (*Les Aveugles*), and *L'Intérieur*, Maurice Maeterlinck; *The School for Scandal*, Richard Brinsley Sheridan; *Secunda Pastorum* (the first performance of a miracle play); *Eurydice*, opera by Peri and Rinuccini (c. 1600); *Epicæne* (*The Silent Woman*), Ben Jonson (first presentation of the Elizabethan theater

in this country); *Les Précieuses Ridicules*, Molière; and *Electra*, Sophocles.

In performing these plays and many more by Racine, Goldoni, Congreve, Strindberg, Dumas, and others, this dramatic school has done an immense service to the American drama.

Casting directors and producers are invited to the performances of the School plays and do very successful "shopping" every year for new and excellently equipped young actors.

Again Carnegie Hall is seen to be a broad cultural center from which have emanated not only music but patterns of the drama to stimulate a city which molds art opinion for the world.

Ethel, Lionel, and John Barrymore had studios in Carnegie Hall some years ago. Stuart Walker, the inventor and impresario of the Portmanteau Theatre, which transported drama to the provinces, also had a studio in the Hall. He recently told the writer, "Carnegie Hall was my official headquarters from 1916 to 1933. Studio 304 is a tender memory to me." Mr. Walker is now producing films in Hollywood.

The drama is also represented by Elizabeth Grimball's New York School of the Theatre, which gives an extensive and intensive two years' training in the technique of the stage, the screen, and the dance. Besides, there are classes for professionals as well as for beginners. On the faculty of the American branch of the school (for there is an annual summer session at Salzburg, too) are Harry Wagstaff Gribble, Elsa Findlay, Marie Elizabeth Fluegel, Harry Richman Coulter, Mrs. James Duane Livingston,

and James Montague. In 1934, the European faculty included Alexander Perfal, Otto Erhardt, and Harald Kreutzberg, together with other prominent technicians.

The students of this school attend dress rehearsals of Broadway plays, and many of Miss Grimball's students are now on the stage. Among these are Betty Starbuck, William Whitehead, Mary Hutchinson, Jeannette Collet, Dorothy Tree, Cynthia Rogers, and Helen Gahagan, now of the advisory board.

Among the first performances of plays to be given in this country are many of the ancient Greek dramas; Harry Wagstaff's *The Gambler*, which was sold for production as *Revolt*, and *Overboard* by Harold A. Clark and Maxwell Nurnberg, which became a part of the *Garrick Gaieties*. Many other excellent plays first given at this school have been appropriate vehicles for students of the theater. Prominent theater managers or "drama hunters" attend these plays and find new scripts and new acting talent with which to give new life to the American stage.

The training of teachers is a strong feature of this school. Many of the graduates hold important posts in academies, colleges, and dramatic associations.

Closely allied to the drama is the art of correct speech. The Carnegie Hall studios abound in specialists in this field. Mme. Annett Wolter has had rich experience in training people for the stage and the concert hall. She uses the international system of phonetics and has been a pioneer in the invaluable service of reducing speech in every language to its least common denominator as exemplified in Jones' *An English Pronouncing Dictionary*.

Mme. Wolter assists producers in putting on plays. Re-

calling her work in connection with *Lulu Belle*, David Belasco said of her, "She is an unusual coach and director, a woman who knows every art of the theater." She is on school and college faculties and also has many students who take private lessons to learn to speak correctly. Even teachers and full-fledged actors who know that their speech is not what it should be go to her for assistance. All the courses at The Wolter Academy in Carnegie Hall are accepted for credit by the New York Board of Education. Mme. Wolter believes that correctly derived speech helps in developing the personality of the speaker, be he actor or private citizen.

Walter O. Robinson, who has shared the vast studios of Mme. Wolter for twenty-one years, believes with William Jennings Bryan that "the ability to speak effectively is an acquirement rather than a gift." To this end, as a teacher, his goal is to teach "speech for all occasions", which is his statement of what his work covers. He began life as a singer and knows intimately the hazards of diction in relation to this art. Psychology, physiology, and other scientific approaches are utilized by him in his work. When we asked him for the names of his prominent students he said that he could not divulge these because no one who is studying correct speech wishes it to be known. Somehow everyone wants the world to think that he was born with the correct forensic skill, no matter what else he was not born with. But Mr. Robinson did admit that he has pre-eminent statesmen, jurists, teachers, clergymen, and business men on his schedules and that he is now giving public speaking courses at the Advertising Club of New York, Episcopal seminaries, Jewish seminaries, The Brooklyn

Institute of Arts and Sciences, and Drew Theological Seminary in Madison, New Jersey, as well as at many other places too numerous to mention.

Mary Stuart's "Studios of Expression" have been in Carnegie Hall for nearly twenty years. Her child was the first—and we believe the only—child to be born in the Hall. She is on the faculty of the Milton Aborn School. Her courses include those for the stage, screen, radio, and private and public speaking. She believes with Shakespeare that we must "suit the action to the word, the word to the action." She aims to vanquish that prickly thorn of self-consciousness by making speech effortless, beautiful, and effective. Mme. Stuart has among her students Elizabeth Achelis, the World Calendar advocate, readers in the Christian Science Church, and writers. She too preferred not giving us a list of her students because of their unwillingness to let it be known that they were studying to improve their speech.

Other prominent teachers of voice production and the drama who live or have lived in Carnegie Hall are Marie Pavey Bentley, Irenie Wilmet Beque, Madame William N. Alberti, and Lucy Feagin.

PAINTERS

Among the famous painters whose works have adorned books as well as buildings in America is Edwin Howard Blashfield, who for thirty-five years worked in his Carnegie Hall studio, Number 823, a huge sky-light apartment 80 feet long, 21 feet wide, and 20 feet from floor to

ceiling. It was in this commodious workshop that he spent his most prolific years. Among the canvases that he completed on 57th Street are his murals for the Massachusetts Institute of Technology in Boston; a ceiling for Mr. Adolph Lewisohn; murals for W. K. Vanderbilt's home in New York, as well as for the Twombly mansion; decorations for the Iowa and the Wisconsin State capitols, and three murals for the Minnesota State capitol. He is very enthusiastic about his sojourn in Carnegie Hall.

"One of the things that gave me great pleasure and made Carnegie Hall a joy to me," says Mr. Blashfield, "was that when I was tired of an afternoon or evening, I used to slip into the auditorium, listen to all or part of a symphony, and derive rest and inspiration. Furthermore, there were a lot of very pleasant and congenial people always working at Carnegie Hall. Below me, Mary Stuart had a dramatic school, and somehow there was an atmosphere of art through the whole building. I must mention, too, the continuous kindness of every employee. But above all, in speaking of Carnegie Hall, I must say that they always kept me comfortable and warm—a more important thing to me than anything else!"

Besides Mr. Blashfield the following painters had spacious studios in Carnegie Hall: Charles Dana Gibson; George Innes, Jr.; Augustus Heaton; Hubert Vos; Childe Hassam; Charles G. Sheldon, whose specialty was magazine-covers; and Frederick S. Church. This beloved and amusing man moved to Carnegie Hall in 1901 for a unique reason. As an animal painter he wanted to be near the Central Park Zoo. Along with *Alice in Wonderland*, Mr. Church made the flamingo famous. No doubt he re-

sented Alice's using it as a croquet mallet, for he celebrated it in every other imaginable way.

One of his characterizations of his own work was, "I paint sentiment. Never knowingly have I painted anything degenerate. . . . I have never done a pot-boiler." If Rip Van Winkle according to the old song "was a lucky man," certainly Mr. Church falls into the same category.

At thirteen Mr. Church went to work for the Wells-Fargo Express Company. When the Civil War broke out, he joined the army and became so accustomed to sleeping on the ground or on the floor that only for a year or so before he died did he sleep in a bed! His most comical pictures of himself falling out of bed in Carnegie Hall, illustrating letters to his old friend, Mrs. Wormley, as well as his humorous pen-and-ink sketches of his moving to Carnegie Hall, with his pet animals and furniture falling around his head, are in amusing contrast to the drippingly sentimental canvases which made him famous and which were so popular in the sobbing '90's and before.

Some of the most eminent artists in America now have their studios in Carnegie Hall. Among these, Hovsep Pushman, A.N.A., is certainly one of the most keenly interesting and highly successful. Amazing though it may seem, his prowess was immediately recognized after his first exhibition here in America. He is an Armenian, steeped in Oriental art. "I was so fortunate," he said, "as to study in Paris, where I learned the background of Occidental art after knowing only the Oriental." He exhibited in the Salons of 1914 and 1921 and carried off the gold, silver, and bronze medals. His pictures are in all the important galleries of America, including the Metropolitan

Museum of Art. He is, in a word, a symbolist, though not a symbolist of the eccentric modern order. He combines color, detail, and Oriental spirit in most alluring Occidental compositions. *The God of Eternal Spring* and *The Awakening* are two of his most famous canvases.

His reply to our question as to the motivation in his art ran something like this: "Oriental art is, for the most part, beautiful pattern. Painting, as the West knows it, is based on composition and emotion, an alien combination in Eastern art. I have tried to combine Oriental legend, pattern, and living material with the Western method."

Mr. Pushman has an immense studio at Carnegie Hall and, though he is small of stature, fills it with his charm and intellectual vividness.

Frederick K. Detwiller was first trained as a lawyer and was admitted to the New York Bar in 1906. He then forsook the law and studied art and architecture at Columbia University and later at *L'École des Beaux Arts* in Paris and in other European schools. He too has exhibited in the foremost galleries in both hemispheres and is represented in important permanent collections here and abroad. He belongs to well-known art societies and has won many prizes and awards in etching, aquatint, oil, and lithograph. He paints landscapes and has done extensive work in industrial canvases representing buildings, bridges, and processes.

Mr. Detwiller is president of "The Artists of Carnegie Hall, Inc.," a voluntary association of artists living in the Hall. Largely through his own and his fellow-workers' efforts, the room on the first floor is maintained as an Art Gallery. He is most enthusiastic about the gallery, a strictly

co-operative project that gives an opportunity to all Carnegie artists, rich and poor (for there are both in the Hall), to exhibit and sell their pictures. There is always a manager in attendance to show the pictures, quote prices, and make any other alliances necessary between purchaser and artist. The room and lights are rent-free.

"One fine thing about this gallery," said Mr. Detwiller, "is that should a purchaser see a picture that interests him, but whose subject is not quite what he wants, he can immediately visit the studio of that artist here in the building, and find or order what he needs. Now that we have the gallery, Carnegie Hall serves as the crossroads of the arts; and I know from Mr. Tuthill, the architect of the building, that this is just what Mr. Carnegie meant it to be. For here we have many different kinds of painters, from Katherine Dreier, ultra-modernist, to Hovsep Pushman, Orientalist and colorist, in addition to all the worthwhile music."

Mr. Detwiller is a six-footer, with a subtlety and charm that remind one somewhat of a Milne or a Barrie. He is withal a hard-working painter and takes very seriously his job as president of the Carnegie Hall Artists.

Gertrude Stein, when revisiting America recently, said she found in the Detwiller canvases the best interpretation of the American scene.

The gallery about which Mr. Detwiller is so enthusiastic was formally opened on October 3rd, 1932. On this occasion, Wilford S. Conrow, representing the artists of the newly formed association, said that it had been "created by the vision of the owners of Carnegie Hall." He then introduced the chairman of the day, Robert E. Simon, at

that time president of the Corporation. Mr. Simon said that the gallery was "conducted by and for the benefit of the artists in the Carnegie Building". Mrs. John Henry Hammond, Clarence Whitehill, then a baritone of the Metropolitan Opera Company, and Dr. Frederick B. Robinson, president of the College of the City of New York, spoke in praise of the project.

Frederick Ballard Williams, A.N.A., is another of the Carnegie Hall artists whose landscapes and art studies are represented in the permanent collections of the Metropolitan Museum, New York; in the National Gallery, Washington; in the Brooklyn Institute Museum; in the Albright Art Gallery, Buffalo, and in other important art centers.

Percy W. Muncy, for several years treasurer of the Artists of Carnegie Hall, is recognized for his paintings of eminent people. The list of those who have sat for him is impressive, but his three best-known works, perhaps, are the portrait of Warren Gamaliel Harding, done while he was President; an oil painting of the signing of our Peace Treaty with Germany, and a portrait of James Truslow Adams.

Joseph H. Boston, A.N.A., has painted in Carnegie Hall for twenty-nine years and is still living and working there. When the writer visited him in June, he was hard at work on a canvas, and his gallery was full of portraits and landscapes. "I have found it," said he of Carnegie Hall, "the most ideal place to work." Then, with a little twinkle in his eye, he added, "When people want to cable you from Europe they can save money, for all that is necessary is the short address, Carnegie Hall!"

Another artist, E. Christine Lumsdon, F.N.A., has two apartments in Carnegie Hall, one her studio and the other her sunlit living quarters, both on the 11th floor. She was a student of Carolus-Duran, Childe Hassam, and other painters of eminence. She too has exhibited landscapes, portraits, and religious pictures in the galleries of the world, and has taken many awards; her pictures hang in public and private collections of distinction. One of her best-known paintings is the *Ideal Head of Christ*, reproduced three thousand times. Of this head, David Warfield, an old friend of hers, said: "You would have succeeded as an actress. But I'm glad you did not become one; for when *I* die I shall soon be forgotten, but when *you* go, that *Head of Christ* will keep you alive for years and years!" And he was quite right in saying that. Mrs. Lumsdon could have been an actress; her sense of humor and her skill in telling a story make a visit with her an acute strain on the risibles.

Among the eminent portrait painters in Carnegie Hall is Wilford S. Conrow, authority on early Christian art and author of *Accent on the Art of The Great Chalice of Antioch* and *William Goodyear, an Appreciation*. During the World War he was in charge of camouflage projects. His exhibition awards are too many to list in full, but we may mention his mural portrait of George Washington, now in the George Washington Insurance Company in Charleston, West Va., and his portraits of Prof. Henry Clay Cameron, Howard Crosby Butler, Prof. W. H. Goodyear, Miss Mildred Rutherford, Joseph Herty Rutherford, Cephas Brainard, John Franklin Fort, Major

E. Alexander Powell, George Hammond McLean, Miss Peggy Brosnahan, and Miss Annie Mallet.

Charles P. Gruppe—father of the painter Emil Gruppe, Paul Gruppe the 'cellist, and Virginia Gruppe, a young landscapist—has worked in Carnegie for more than ten years and is thoroughly enjoying it. He is Canadian-born and self-taught save for his student days in Holland where Queen Wilhelmina bought one of his landscapes. He has exhibited and taken prizes in America and in many European states. His works may be seen in permanent collections here and abroad.

An artist who devotes himself mainly to painting religious subjects is C. Bosseron Chambers, who has had his vast top-story studio in Carnegie Hall for twenty years. Mr. Chambers says that painting religious subjects satisfies his desire for history, drama, and philosophy. He does illustrating for Catholic publications and when he exhibited in the Carnegie Hall Gallery, thousands came to see his work. He has furnished many churches and academies with frescoes and altar decorations. At present, in addition to his regular work, he conducts a class in art in one of the State Prisons of New York. He says it is one of the most stimulating things he has ever done, for he has discovered one young man whom he believes to be a genius.

A miniaturist who paints delightful landscapes for recreation and rest is Gertrude Pew Robinson. She was chosen to restore those of the miniatures of the Morgan collection which were sold recently (1935), and numbers among her patrons the Rockefellers, the Roosevelts, the Harknesses, and so on down the list of prominent fami-

lies, as well as those who are known only for their discrimination in Art. When we asked her why the American climate did not ruin the ivory on which the miniatures are painted, she said that each ivory was *sealed* securely in its frame and that she always did the sealing herself. From her miniature of General Peyton March an enlarged portrait was made, which now hangs in the War Office at Washington. Her work is of the loveliest texture and beauty.

J. Campbell Phillips, who has been at Carnegie for thirty-one years, is phenomenally popular. His painting *The Kiss* has been reproduced four thousand times; his portrait of Lily Pons—of which it was said that “it is not a portrait of Lily Pons, it *is* Lily Pons”—has been reproduced nearly a million times. He has made portraits of innumerable prominent people and paints not only portraits but landscapes as well. He has won prize after prize here and abroad, and his work hangs in the important galleries. His *Grandmother Dorph* looks like an Old Master, yet his usual style is flashing in color contrasts. His *First Born*, a very well-known painting, hangs in the Corcoran Gallery, Washington, D.C. Mrs. Phillips is a painter of decorative motives after the style of Bakst. Originally a singer, she has now become absorbed in painting.

In a Carnegie Hall tower that reminds one of the tower of *The Lady of Shalott*, paints and lives Jane Freeman. She has been in Carnegie Hall for twenty years and was a friend and admirer of Frederick Church. Barbara Young, in her *Joan's House*, a long poem about Miss Freeman, writes:

Joan's house stands at the top of the world
Round her chimneys, cupped and curled,
Clouds of flame and light lie furled.

Miss Freeman has exhibited widely, and her *Day Dreams* has won prizes and mentions wherever shown. While in Bruges she exhibited her *Lacemakers of Bruges* and rejoiced in meeting the gentle Cardinal Mercier and the Queen of the Belgians, and finding them delighted with her work. Miss Freeman was the only painter to make a portrait of the late Dr. Coué when he was here.

Lucille Howard, who spends most of her time as executive director of the Wilmington Academy of Art, probably the oldest art school in America for women, and at the Moore Institute of Arts, Science, and Industry in Philadelphia, has worked in Carnegie Hall for ten years and says she feels "just like the brick and mortar of the building"—so well placed and content. Her landscape work is vivid and most of it has been done in Europe, her summer playground.

Quite a mastery of satire and fun is revealed in David Robinson's illustrations for books and magazines. On the other hand, one canvas in his studio at first glance looks like one of the Romney school. On inquiry we found that it was meant to illustrate a chapter in a book of the Romney period. He has designed and executed some of the best-known advertising series and has illustrated many books. Speaking of Carnegie Hall he said: "Carnegie Hall is somewhere else. It's like going back to Paris. The faces you see in the halls and elevators are so different from

those you see in hotels or apartment houses. This sort of experience is invaluable for the illustrator."

Among the many other eminent artists are Leroy Daniel MacMorris, whose important works include the *Villa Madama* ceiling decorations in the new W. R. Nelson Gallery of Art, Kansas City, and the murals in the library of the Ohio State Office Building in Columbus; the muralist Taber Sears, painter of seascapes, murals, and religious pictures; Josephine Lewis, portrait painter; Baroness Hilla von Rebay, German painter of the modern school, as well as Katherine Dreier of the ultra-modern school; Theodora Larsh Chase, who has been painting miniatures and portraits for twenty-one years at the Hall; Eloise Egan, another modernist, who spends her time between her Carnegie studio and her studio in Paris; May Fairchild, portrait painter, and Maria J. Streat, miniaturist and portrait painter; Victoria Dike, etcher; Albert Gallatin, painter of still life; Alphonse Palumbo, sculptor; Jerry W. Pierpont and Mischa Podroyski, portraitists; Enoch Vine Stoddard, modernist; Charles H. Drogkamp, head of the Drogkamp Studios of Art Instruction; Bertha L. Seaman, still life; and Joseph Hovell, sculptor, some of whose work is part of the decorative scheme of the Museum of Science and Industry of New York.

Guy Wiggins, engaging landscapist and depitor of city scenes, had just come to Carnegie Hall, during the writing of this book. He has a school in Connecticut and his work is hanging in the most important galleries of Europe and America. Miss Guyrah Newkirk, too, has just come from Samoa to the Hall. She does tropical canvases with

orceful, lush color, and her paint surfaces look as if the alette knife supplemented the brush.

THE DANCE AND DANCERS

Among the dance studios, always palpitating with music and the gyrations of students, is that of Alys Bentley, who looks upon her dance studio as a *soul* laboratory. She occupies the celebrated "Studio No. 61" and has been in Carnegie Hall for twenty-three years. To her, dancing has the same connotation that it had to the Greeks: a development of the mind, body and soul. In her work she has stressed the value of sandals, life, relaxation, and even a vegetarian diet! Among those who have used her studios for their work are the Denishawns, Escudero, Harald Kreutzberg, Martha Graham, Doris Humphries, and at present Mikhail Mordkin. Among her students have been Sherwood Anderson, LeRoy Scott, Jeanne Gordon (who lived at the Rembrandt, a part of the Carnegie buildings), and Mary Ellis, who represents the perfect trinity of voice, dance, and drama and whose latest performance in the enchanting films *All the King's Horses* and *Paris in the Spring*, shows the value of this trinitarianism.

Miss Bentley was enthusiastic about her twenty-one years at Carnegie Hall. In looking back she said: "In the very early days we were not allowed to have music on Sunday. Nor were we allowed to have any music after nine o'clock at night on weekdays. This may sound inconceivable, but so it was. Today we can have music whenever we want it. I have been importuned countless times to move. Never have I been tempted, however, because I

feel there is something definitely valuable in the traditions of this place, which makes our work easier here, and in the vibrations which sustain us. In short, New York means Carnegie Hall to me."

Speaking of dance studios, Mr. M. S. Frothingham instructed many of the débutantes and beaux of the Gay Nineties in ballroom dancing in his studio. He stimulated the humorists of his day because he wore a wig—an obvious one! For years he was one of the arbiters on all questions of ballroom dancing, and was the last of the almost Mozartian school of "*dainty* dancing".

Señor Angel Cansino, a Spanish dancer, had a studio for years at Carnegie Hall, with his wife Susita and his little daughter Carmina. He has long been prominent on the stage and in the pedagogy of the Spanish dance. Among some of the Cansino students were Paul Haakon, Fred Stone, Dorothy Stone, Maria Gambarelli, Walter Catlett, Sophie Braslau, the Tiller Girls of London, and Mae Murray.

Both Ruth St. Denis and Ted Shawn occupied Carnegie Hall studios. The work that Miss St. Denis has done for the Oriental dance and for the dance in general in America, to say nothing of her European and Oriental tours, would take a book to relate. At present she has undertaken a spiritual presentation of the dance; for, as it began with religion, as far back as 800 b.c. in Greece, she believes that it is still a potent medium for spiritual expression.

Until the depression compelled him to leave, Juan de Beaucaire Montalvo directed his Andalusian Academy of Dancing, in a studio decorated in the manner of the Al-

hambra. You approached it through an iron grille! This man was once called by a critic "the Heifetz of the Castagnets". He studied many phases of the dance while living among the Spanish gypsies, and taught, among others, Gertrude Hoffman, Valentino, and the great Pavlova.

Down the corridor on the same floor is the studio of May Leslie, former *Follies* star and now a teacher of dancing. Her clientele ranges from classes of children to those composed of middle-aged men and women.

Martha Graham, who has danced in the Stravinsky and many other modern ballets and with most of the celebrated orchestras, worked in a Carnegie Hall studio for several years. So, too, did Sara Mildred Strauss, whose troupe of dancers appeared with the Philharmonic Orchestra at the Lewisohn Stadium, with the Boston Symphony Orchestra in one of the "Pop" concerts at Symphony Hall, Boston, and more recently in several Broadway productions, among them the 1934 edition of the *Follies*.

MUSICIANS AND MUSIC TEACHERS

The music teachers and musicians who have occupied Carnegie Hall's studios are legion. Fifty-seventh Street being the musical center of the world, the music teacher and musician naturally gravitate to it.

A dweller in Carnegie Hall who has been a tenant for twenty-five years, first in Studio No. 875 and at present in No. 1013, is Mrs. Jessamine Harrison-Irvine, diction teacher and a coach in drama, concert and opera. When asked for the names of the people she has coached, she

too begged to be excused from mentioning them. Mrs. Irvine will speak for herself: "I came here at first because I realized that the Carnegie address stood for the legitimate artist. My first studio belonged to Henry Miller. He used No. 875 for rehearsing his old rôles and for studying his new parts. He felt, as we all do, that Carnegie Hall stimulates us to work and to work well. This is indubitably so because everyone in the building is approaching the same goal in his or her fashion and a concrete atmosphere of work is created."

Mr. and Mrs. Dennis Mehan, teachers of voice, came to Carnegie Hall in 1901. Mr. Mehan passed away some years ago, but Mrs. Mehan has remained in the large duplex studio with the most ingratiating staircase connecting the second story balcony with the first floor. It looks more like a baronial hall than a studio and seems to embrace the guest or student with heart-warming hospitality. Hubert Vos, a Dutch painter, was the first and only tenant of her studio before she and Mr. Mehan occupied it. She went there with her husband and has never thought of moving from Carnegie Hall, where she has been one of the most successful voice teachers and voice-placers in the country. Among the Mehan "graduates" are Dan Beddoe, Evan Williams, Mabel Gilman, Gwilym Miles, Mary Jordan, and Robert Kent Parker.

In another studio lives Mrs. Charlotte Babcock, with Katherine Carey, the present active member of the Babcock musical agency. Mrs. Babcock began twenty-five years ago as a teacher of singing in Carnegie Hall. Out of this developed the present agency for placing singers. She

once organized a little concert in which Edward Johnson, then a church choir member, took part.

Pietro Yon, the eminent organist and composer, came to Carnegie Hall from Italy twenty-seven years ago with his brother Constantino. At first he had a tiny studio, and for his little pipe organ had to use a small space under a staircase. He dreamed of having a spacious studio some day. Now he has the studio of his youthful dreams, as well as an office. The organ machinery is built into a specially designed chamber outside of his studio on the 8th floor of the 57th Street studios. Mr. Yon lives in a large apartment across the way and keeps his studio for composition and teaching. The wall is lined with certificates from various music schools. Yet this organist-composer, with all his erudition, is one of the merriest people in musical circles. He is, of course, a devotee of Carnegie Hall, having been there for nearly thirty years. "Carnegie Hall," said he, "is poetical. It is an oasis. It is like a temple of music. People here have ideas. When I first came, at twenty years of age, the arched halls reminded me of Rome, and the music coming from all the rooms took me back to the Conservatory in Italy."

Yon was the first to give organ concerts in New York's famous Mendelssohn and Aeolian halls, later in Town Hall, and now on the new organ at Carnegie Hall. He was, moreover, the first recitalist to introduce the paid-admission plan to organ recitals, thereby elevating such events to the legitimate concert field. As a teacher he figures prominently in America and Europe, his master-organ courses having proved popular among professionals

and amateurs. Among some of his prominent pupils are Powell Weaver (Kansas City), Edgar Bowman (Pittsburgh), Robert Elmore (Philadelphia), Mary Downey (New York), Henry Siebert (New York), Eugene Phillips (Grand Rapids), Tracy Y. Cannon (Salt Lake City), Helen Knox Ferguson (Dallas), and Helen Townsend (Buffalo).

His oratorio *St. Patrick* had its début at Carnegie Hall, April 29, 1934. Other organ compositions have elicited extraordinary encomiums from critics and laymen in the music centers of the world.

William Thorner, who has taught singing in Carnegie Hall for years, numbers among his students men and women from nearly every nation. Among his most renowned are Rosa Ponselle, Carmela Ponselle, Amelita Galli-Curci, Julia Culp, Marguerite Sylva, Al Jolson, Yvonne D'Arle, and others who are typical of the singing stars of the present era.

Alfred Y. Cornell came to Carnegie Hall when he was twenty years old, thirty-five years ago. He manages a comprehensive school for voice training and teachers near Saratoga Springs, New York, and has developed many interesting singers such as Joan Peebles, the delightful contralto, well known on the stage and in concert work; Raoul Nadeau, who took the Atwater Kent Prize in 1930; Earl Waldo, basso and soloist at the Fifth Avenue Church, New York; Verna Osborne, soprano of radio and concert; and the eminent Forrest Lamont, who has been tenor of

the Chicago Opera for fourteen years and has a repertory of ninety-two operas.

For twenty-five years Arthur Judson Philips has trained singers and actors in Carnegie Hall and has been a coach for celebrated figures on the stage and screen, in opera and radio. To mention a few of Mr. Philips' students will give an idea of the scope of his work: Roland Young, Osgood Perkins, Pierre Harrower, Dwight Wiman, Rhoda Arnold, Frank Parker, Wilfred Glenn, Lewis James, Kay Francis, Pat Kelly, and Phil Duey.

In a beautiful studio Donato Paradiso trains aspirants for radio, stage, screen, and opera. Many of his students have been winning prizes in radio work. Mr. Paradiso, when a lad, in order to make money to pursue a musical career, worked as an assistant to one of the mechanics during the building of Carnegie Hall in 1891. Although he nearly lost his life while working in one of the elevator shafts, he feels that no one is fonder of Carnegie Hall or knows it better than he does.

Louise Gérard Thiers, who sang in public when only fifteen, has been teaching in Carnegie Hall since 1907; Jacques Danielson, eminent teacher, has taught in Carnegie Hall the intricacies of piano-playing for twenty-five years, and Carolyn Beebe, pianist and founder of the New York Chamber Music Ensemble, worked for some years in her studio here. Rose Marie Heilig, singing teacher and coach, has been in her pleasant studio for eleven years, while Marie Ursula Doyle for twenty years has used her

studio as a training ground for singing lessons and for coaching innumerable choruses of Catholic societies. Francis Stewart, eminently successful in training celebrities for Hollywood and opera, worked for thirty years at Carnegie Hall.

Maestro Clemente de Macchi, founder of the Music and Art Lovers' Association and of the Municipal Opera Association, Amelia Braddock, Samuel Halpern, Emil Hegstrom, Eunice Erdley Hindemith, Charlotte Roze Langdon, Alexander Maloof, Vere S. Richards, Foster Why, Lucy Alexander, and Edward E. Treumann are among more recent members of the Carnegie Hall teaching group.

The well-known Loudon Charlton, concert manager, had his headquarters at Carnegie Hall for years up to the time of his recent death. Among the many more well-known people "in music" and cognate professions who work or have worked in Carnegie Hall are Louis Horst, Luella Melius, James O. Boone, Anna Thursby, Jean Buchta, Carl Roeder, E. Presson Miller, Syrene Lister, Elsa Leon, and, without exaggeration, hundreds more.

SOME CLUBS AT CARNEGIE HALL

Eugene Heffley, one of the early studio holders in Carnegie Hall, passed away in 1925. He was a teacher of piano but above all a teacher of life. It was in his rooms that the present MacDowell Club of New York was founded in 1905, from which year he was its president until 1907. The club met in his apartment until it could afford its own clubhouse.

The Authors' Club

George Iles, an eminent writer on art and science, was kind enough to send the writer this account of the founding of the Authors' Club in 1882:

"From its inception, Mr. Carnegie took a lively interest in its aims and its success. In 1886 he added his name to the roster and shortly afterward gave the Club \$10,000, the income from which was to aid authors in distress. This donation he gradually increased until a total of \$250,000 was reached. This was only a part of his generosity. When the Carnegie Building opened its doors he gave us a new and commodious home, sadly needed, in a suite of rooms on the ninth floor. This suite we occupied *gratis* from 1895 to 1927. Mr. Carnegie died in 1919. When they sold the Carnegie Building the executors handed the Club \$60,000 in acquittance of its claim to gratuitous shelter and warmth.

"On March 14, 1895, the Club entertained Mr. Carnegie as its guest of honor, presenting him with the signed *Liber Scriptorum*. This book brought together contributions by Mr. Samuel Clemens, Mr. William Dean Howells, Colonel Theodore Roosevelt, and other illustrious members of the club.

"One of the strongest elements in Mr. Carnegie's personality was his love of literature."

In reply to our query about the legend that implies that the walls of the lounge of the club were never washed, so as to preserve the "holy smoke", Mr. Iles writes as follows: "As to the dinginess of that famous suite in 57th Street, when Hopkinson Smith or Cary Eggleston or Moncure Conway or one of their compeers had the floor, who cared

a straw about the discolorations of our walls and ceilings?"

Among other members of the Club may be mentioned: Thomas Bailey Aldrich, Mark Twain, Thomas Hardy, Matthew Arnold, James Bryce, Alphonse Daudet, Maarten Maartens, Roy Chapman Andrews, George Barr McCutcheon, Arthur Guiterman, Maurice Maeterlinck, James Truslow Adams, Henry Seidel Canby, Sherwood Anderson, Ellis Parker Butler, Robert W. Chambers, Joseph Hergesheimer, John Erskine, Irvin S. Cobb, and so on through the list of all the ranking writers of our day.

The Barnard Club

"The Barnard Club," writes Mrs. Edward W. Morse, its second vice-president, "was incorporated May 12, 1894. We went up on ladders to plan our new quarters in Carnegie Building until the first elevators were running. We were among the first tenants of the south side of the ninth floor. When it was rumored in 1925 that the building was to be taken down, we moved to our present quarters, 221 West 57th Street. The Club was founded by men and women to create a wider interest in higher education. The result was Barnard College, named after the founder. After many years, when Barnard was firmly established, we turned the Club into a purely social club with a delightful membership. On its lists are to be seen the following names: Mr. and Mrs. Joseph Choate, Mr. and Mrs. Walter Hines Page, Mary Mapes Dodge, Kate Douglas Wiggin, Ruth McEnery Stuart, Mr. and Mrs. J. William

Fosdick, Mrs. Frederick Nathan, and leaders in the arts, diplomacy and finance."

The Manhattan Chess Club has met at Carnegie Hall for many years. Like many other clubs once established, it has stayed there well content.

OTHER INTERESTING TENANCIES

On the roster of Carnegie Hall is Station WFAB, the foreign-language radio station. There, too, is found Harriet Keith Fobes, who in her thirty-six years at the Hall has become well known as a writer and lecturer on precious stones, as well as a fabricator of beautiful jewelry. Her book *Mystic Gems* takes up thoroughly the study of gems from Egypt, Sicily, India, and China. Her collections of rare amber and jewels are unique.

Evangeline Adams, pre-eminent astrologer, had her studios in Carnegie Hall for years. Now her husband, George E. Jordan, Jr., manages her incredibly large following, numbering, Mr. Jordan said, nearly a million clients. Miss Adams was the advisor of the very great and the near-great recruited from nearly every nation in the world. Among those who would do nothing without her counsel were financiers who came to her before making business moves, doctors who consulted her before performing operations, and patients before being operated upon. Mr. Jordan's stories on this subject are breath-taking. Among those on her consulting list at the Evangeline Adams Stu-

dios have been: Mary Garden, Joseph Jefferson, John Burroughs, Reginald Vanderbilt, and nearly a million others. She foretold disaster to the manager of the fire-doomed Hotel Windsor on the very day it happened. She refused to go to England and cast King George's horoscope at the request of Lady Paget, because she foresaw the World War. She has made careers or remade them when clients seemed to be in the wrong groove. She has given advice to the happy and the unhappy and warded off disaster from those about to run into peril. In her book *The Bowl of Heaven*, her record is amazing. Besides, Miss Adams was a woman of high integrity and charm, a believing and unbelievably lovely character, with countless friends for whom she never tired of exerting herself. Her work is now ably conducted by Mr. Jordan, a man of feeling and charm, in the same studios, which cover a large area in Carnegie Hall.

Another prominent astrologer with a studio in the Hall is Sidney K. Bennett, who is known widely under the name of "Wynn" through his extensive writings and radio broadcasts.

To realize a little more vividly that tenants of Carnegie Hall have "staying qualities", glance at the following table, which includes only a few of those living there for over twenty years.

Charles Lee Tracy, piano teacher (deceased) . . .	40	years
American Academy of Dramatic Arts	39	"
S. Constantino Yon, vocal teacher, brother of		
Pietro A. Yon	37	"
Edwin Blashfield, painter	37	"
Josephine M. Lewis, painter	37	"

Estelle G. Platt, School of Music.....	36	years
Harriet K. Fobes.....	36	"
Alfred Y. Cornell, voice teacher.....	35	"
E. Presson Miller, voice teacher.....	34	"
Mrs. Jessie M. Fiske.....	34	"
Charles Dana Gibson, painter.....	31	"
Richard T. Percy, painter.....	31	"
Joseph H. Boston, painter.....	29	"
Eva F. Smith, painter.....	29	"
Pietro A. Yon, organist.....	27	"
Ella E. Richards, painter.....	27	"
J. Campbell Phillips, painter.....	25	"
Jacques S. Danielson, pianist.....	25	"

Having given this bird's-eye view of the tenantry of Carnegie Studios we shall in the next chapter introduce you to those who have worked backstage in Carnegie Hall and whose experiences throw light on the musical life of the world.

Carnegie Hall to me means fear and inspiration. Fear, when I think of what they expect of me when I appear in that beautiful Hall. Inspiration, when I think of the divine performances I have been privileged to hear in that magnificent place.

MISCHA ELMAN

*New York City
October, 1935*



DYNASTIES AND ANECDOTES

In which the Loyal Orders of Employees and Agencies of Service are seen to be part of the Carnegie Hall Tradition, and wherein are given glimpses of interesting personalities.

THIS chapter is an introduction to those who have been and still are associated with Carnegie Hall as part of its machinery. In addition, mere trifles, those tremendous things, will be related to touch off the glamourous people frequenting Carnegie Hall, in the hope that the whole series may give a composite picture of backstage life.

Probably one of the forces contributing to the Carnegie Hall "lovableness" is that it has not followed the modern fashion of discharging a good employee because he has served faithfully for years, or because, through no fault of his, he has left his teens! On the contrary, Carnegie Hall retains its staff members, as kingdoms their kings, until they actually lose the breath of life.

THE HEREDITARY ORDER OF HECKS

The oldest dynasty at Carnegie Hall is that of the Heck line. The first to ascend the throne was Rudolph C. Heck,

as box-office manager in 1891. This family is of German-Irish ancestry, than which no racial combination could be better for a musico-diplomatic post—and this is a task demanding diplomacy.

“Box-office” was more and is more in the blood of this family than it has ever been in the minds of the most commercial managers! Rudolph and his brother Gus also managed the box-office at Aeolian Hall. Howard Heck, the eldest son of Rudolph, joined him in 1914; of his other sons, Walter began his career there in 1915, Rudolph, Jr., in 1917, and Wilfred in 1922, when his father died. Leroy, the youngest, decided to be a lawyer, much to the disdain of these masters of couponology. At present Wilfred’s son, Howard (third generation) is in the administration department of the Hall. Wilfred remained in the box-office for three or four years only, and now holds a Government position.

In speaking of the ticket-office job, Wilfred said, in the phraseology of Gilbert and Sullivan, “The ticket-seller’s lot is not a happy one! Mr. Mencken, instead of writing his *Defense of Women*, should have taken up his pen for that most misunderstood profession to which I belong. My experience has taught me that the ladies, so far from needing a champion, can wage battles from which we prisoners behind the bars are glad to retreat. Ticket-sellers do not get a chance very often to talk back. The public regards us primarily as an interference. They seem to think that our main object is to prevent them from getting good seats and that unless we can work off some special frustration on a purchaser, our day is a failure; or else they think we are continually keeping back two or three hundred of

the best seats from each performance and presenting them to personal friends. This is only one side of it. At this point one might propound the riddle, 'When is a ticket-seller not a ticket-seller?' Answer: 'When he is a nurse-maid, dog-tender, information bureau, bus-scheduler, and banker!'

"People try to park their children or their dogs with us during a performance, often 'phoning in advance. Sometimes one begins to understand the true significance of the stout bars across the ticket window, though I have never decided whether they are to keep the enraged public from getting at the ticket-seller, or the enraged ticket-seller from getting at the public."

Mr. Heck gives, as an illustration of his function as an information bureau, the following.* "The 'phone rings and a plaintive feminine voice says, 'Oh, do you think I can get to Carnegie Hall in time for this afternoon's performance?' Not unreasonably, we reply, 'In what part of the city are you, madam?' 'I'm up here at 135th Street and Broadway.' 'Well, madam, just take the subway at 137th Street and Broadway, and you will get here in less than twenty minutes.' 'But,' the plaintive voice continues with a pleading note creeping into it, 'I'm a stranger in the city, and I have a little dog with me. Could you tell me where I could put him during the concert?'

"It's at this point," said Mr. Heck, "that the ticket-seller adds another white hair to his already flourishing supply. Such things have happened hundreds of times."

Mr. Heck speaks feelingly of the innumerable times

* From *Confessions—the Box Office*, published by the *Singing and Playing Magazine*, now out of print.

ticket-sellers in Carnegie Hall have to give information on the hours of departure of trains or the means of reaching Carnegie Hall, have to find correct addresses for wanderers on 57th Street, and have to cash checks for the orchestra men and for strangers off the streets. He also mentions the telephone tussles when lines get crossed.

"People come to the box-office," he said, "and tell us they know we have, we *must* have, received instructions to hold tickets for them because the person giving the concert is a very particular friend. . . . When it transpires that we have received no such direction, they lose their tempers. We are proud to think that—except for reigning royalty and leading financiers—we probably get more threats than any other people in the world!"

"No doubt the public thinks we should make reservations over the telephone. I have often been told over the wire that if only I had the sense to see that the rules didn't apply in this particular case, probably I wouldn't be an ordinary box-office clerk, etc., etc."

Carnegie Hall used to reserve seats. When the time for the concert came, most of the house was reserved and few called for the tickets. The Carnegie Hall box-office has to cope with the demand for *certain* seats as regularly as does any other theater. When a pianist plays, for example, everyone wants seats on the side of the house from which the hands may be observed.

"If," said Wilfred Heck, "all goes well, the ticket-seller doesn't come in for any notice at all. But when something goes wrong—! I have been held responsible for the shortcomings of the program, for the unsatisfactory color of the conductor's hair, for the vocal imperfections of every

singer whose likeness has ever gazed from a Carnegie Hall billboard; at which time I can only assume that particularly cold-eyed, hard-boiled, impervious look which is the hall-mark of the ticket man."

The writer once heard a woman say, as she was retreating from the battle at a box-office, "No wonder he's behind bars. *Now we understand!*"

The Carnegie Hall ticket-office has always been one of the busiest in the world. It often handles from three hundred and fifty to four hundred events a year with a turnover of a million dollars. Howard Heck said that in 1921 there were two hundred *orchestral concerts alone*.

Besides selling tickets, Walter Heck was road manager of the concert tours of Mischa Elman and Roland Hayes. Howard Heck has long acted in the same capacity for Fritz Kreisler and Sergei Rachmaninoff. These versatile men have nothing but complimentary things to say of their "wards." In fact, the Heck brothers take delight in working with the great, who do not waste time in temperamental outbursts.

THE SCOTT DYNASTY—PROGRAMS

Another and important hereditary order of Carnegie Hall is the Scott dynasty, printers of programs after the Cowdery régime in 1892. Alfred Scott, Sr., who started in the concert program business in 1879, was appointed by the management of Music Hall for this exacting job. The son, Alfred Irving Scott, was, as a little boy under his father, the liaison officer between the artists and the printing presses. He it was who brought the proofs to and from

the lessees of the Auditorium for correction. When the elder Scott passed away, young Alfred and his brother took over the printing and advertising business and still publish the programs for Carnegie Hall.

Alfred I. Scott attends to these programs as if it were a ritual and holds Carnegie Hall in his mind and heart as a man would cherish his only daughter. Indeed, everyone affiliated with Carnegie has this attitude, but in Alfred I. Scott it seems to be more earnest and much akin to a trust and a faith. His experiences since he was a child have become intaglied on his heart and brain, and he can talk for hours and hours about them.

The Scotts "are not much for change." They still keep their establishment at 156 Fifth Avenue where it was in the days when the American music world pioneered below 23rd Street. Alfred speaks of Walter Damrosch's unsuccessful experiment in giving orchestral concerts at the Century Theatre and at Mecca Temple as if it had been sacrilegious. He cannot understand how anyone could leave Carnegie Hall even to save expenses. A Carnegie Hall love-potion seems to have been imbibed by all those working in and for the Hall from the beginning.

Speaking of his experiences as liaison officer between the artists and the presses, Mr. Scott said: "Mr. Paderewski used to write out every one of his programs in long-hand. I always brought him, as I did to all the artists, his program proofs to correct or O.K. in the margins. One day, as usual, he looked over the proof and showed irritation because, he said, we had not followed his directions. I explained that we had. In a few moments he realized that he had forgotten that he had made an alteration, and,

courteous gentleman that he is, he apologized profusely. The program had to be printed for a two o'clock recital the next day. When I called back that afternoon with the new proof, he was out. I was told that he was having tea at Delmonico's. Being young I set out for this past glory of New York and, trembling all over, approached the great man. I interrupted his *tête-à-tête* and he smilingly approved the copy by signing his name to it. I rushed back to the office and the next day the program was printed and, as usual, dry and in good shape for the matinee.

"I have a program that Paderewski wrote out for one of his earliest performances. You can have it for *The House That Music Built* if you will guard it with your life!"

He is justly proud, too, of a fountain pen which Sembrich, Paderewski, Hofmann, Bispham, Saint-Saëns, and others used for marking the program proofs.

"Often," Mr. Scott continued, "Vassily Safonoff, conductor of the New York Philharmonic Orchestra, would stop a rehearsal to look over the program notes I brought him. Before Safonoff's time the Philharmonic Orchestra rehearsed in a beer garden on East 86th Street, where the men could take their coats off, work in their shirtsleeves, and drink beer when they were thirsty. It was very old-worldish.

"At that time the Philharmonic Orchestra gave only sixteen concerts a season in Carnegie Hall! Most of the men played in theaters in order to make a living wage. On Thursday evenings they hired substitutes, but on Friday afternoons they were able to play without thinking of substitutes or losing their jobs in the theaters. It was probably

for this reason that Friday afternoons were chosen for Philharmonic matinees."

Then, bringing his memory a little nearer to the present, Mr. Scott said: "I heard Heifetz the first time he drew a bow for an outsider in New York! Mr. Adams, Sr., of the Wolfsohn Bureau had just met Jascha Heifetz at the boat.* He took him immediately up to Victor Fechter's violin shop, where I happened to be. 'I want to introduce you to Mr. Heifetz. Shake hands with one of the greatest violinists that ever lived,' said Adams. I did. But, honestly, I thought that Adams's little speech was just one more of his enthusiasms. I have, however, lived to see his prophecy come true."

Mr. Scott treasures the programs of the first year at Carnegie Hall in a once handsome but now disintegrating leather binding. It is not an absolutely complete collection, but—as far as we know—it is the only record of this year in existence.

TOSCANINI AND THE HEREDITARY ORDER OF TOTTENS

Another hereditary order at Carnegie Hall is the Totten family. John J. Totten, now assistant manager, has been at Carnegie Hall for thirty-three years. He began as an usher in the Sheldon and Barry régime. He is also well inoculated with the Carnegie love-potion, and has a most delightful mass of anecdotes at his tongue's tip.

Mr. Totten has the office at the 56th Street entrance, and his father is the big genial ticket-taker at the central door of the main entrance to the Concert Hall.

* In 1917.

The assistant manager has much to do! Mr. Totten said that his duties consisted of "seeing to the stage settings from screens to scenes. Sometimes I am here all night and day. It's like taking care of a baby—there's always something that turns up to be done. For example, if a ticket is lost I have to make the adjustments. The holder of a ticket is always entitled to it. One night one of the critics lost his ticket. Pretty soon a man came along claiming it, saying that he had bought it from a speculator. That didn't go down a bit. The critic, of course, got his seat and the man had to stand."

The assistant manager comes closely in contact with all the artists backstage. Mr. Totten's office walls are completely covered with framed photographs and autographs of Kreisler, Paderewski, Sembrich, Rachmaninoff, Stokowski, Stransky, Toscanini, and dozens of others.

"Sure!" said J. J. Totten in reply to a question. "I have seen lots of temperament in my day; but it usually comes from the débutantes trying to put on professional airs, or what they think are professional! There are lots of fool stories about Mr. Toscanini! I never knew him to dash out of the Hall during a concert—never to *my* knowledge, and I am always on hand to watch backstage doings. He does very often, up in Room C, tear his clothes in excitement, but he gets over his spells very quickly and is always kind and childlike. He is most appreciative. He is the best-natured and most natural man in the world, off-stage."

Interrupting Mr. Totten on the subject of Signor Toscanini, Music's High Priest and doubtless by now the most eminent figure associated with Carnegie Hall,

we digress to say that the Maestro is at Carnegie Hall for morning rehearsals a half-hour before any of the men in the orchestra. His rehearsals are conducted in great privacy. During them the whole character of the man is laid bare. He demands perfection from himself as well as from the men. To get perfection he commands, beseeches, threatens, storms, and cajoles. "*Secundi violini!*" he pleaded once, sinking to his knees and clasping his hands toward the amazed second violins. "See, I pray to you—give me the *pianissimo* I desire. I pray to you on my knees!" But at another rehearsal when the bass clarinetist failed to appear in time to blow his one or two notes in *Till Eulenspiegel*, the Maestro shrieked "Assassin!" and clutched his hair in despair.

Yet his modesty is as striking as some men's egotism. When he is satisfied with himself and his men, he signals the orchestra to rise and bows with them, himself an integral part of the organization. He is a disembodied ear for the orchestra, which obeys him as one man under a spell. His memory is colossal and grows keener the older he becomes. Indelibly in his mind are stored ninety operatic scores, the standard symphonic literature, and a thousand musical odds and ends. Toscanini loves all music except the modernistic jazz, and at the mention of the name Tchaikovsky, he almost loses his reason. Beethoven is his idol.

"I remember a scene at this telephone," continued Mr. Totten, patting it in memory, "when there was a special short-wave international radio hook-up, and Toscanini's home in Milan was connected by telephone to Carnegie Hall. We were notified by the telephone company that

the connections were made. At the time Mr. Toscanini was still on the stage, conducting, and *we* could hear the program over the telephone coming via the radio from his Milan home! We actually listened to a Carnegie Hall program from Milan! At the close of the concert Mr. Toscanini came to this telephone to talk to his family. Well, sir, it was touching. He was thrilled, just as a child would be. He wept and Mrs. Toscanini wept with excitement to such a degree that I don't think more than four or five words were spoken between them. That's the way with the great musicians who come here—they are so impressed by wonderful things.

"Do you think that it is the great who go into tantrums if the lights are not just the way they want them, or if something goes wrong? *They* wouldn't—but bring in one débutant artist and you'll have more excitement than the day we had the elephant on the stage—and that elephant was a cinch compared with them! *He* was just walking around. I forget on what occasion the elephant was there, but he was up on the stage all right; I helped push him through the wings. But that was *nothing*! With an elephant, you can push; with an artist, you can't!"

"Many of the débutants fuss about the lights. They *think* they know, but we *know* that we know. So we give them what they want only to have to fix things over our way, during the performance. Musicians who are old to the business know that we know. For example, Geraldine Farrar—that's a wonderful woman! We always asked her, 'What kind of light do you want?' She always said, with a sparkle in her eyes, 'Fix it so that it will make me prettier!'

"Stokowski, too, although people say a lot of things about his temperament, never wants an extra thing. All he wants is to be left absolutely alone. Stokowski is always the first man out of the house after a concert. He comes out, usually in a dripping perspiration, pulls on his over-coat, nods cheerfully to me, and off he goes."

Then pointing admiringly to some photographs of Spalding and Kreisler, he exclaimed, "There are two *men* for you!"

"Josef Hofmann is another one who is always in a hurry. He never gets to a concert until the last minute. He comes in, says 'Hello,' flies up to his room, dashes down again, and is on the stage in about three minutes.

"Menuhin? There's his picture over there," said Totten, pointing to a picture over his desk. "He's a regular boy. I remember after his first concert here he came out and all he wanted was some ice cream!"

"Frieda Hempel is another artist we like backstage. When she wore her chinchilla coat in the winter she would always come back and ask me most politely if I would keep it for her until after the concert. Naturally, I was glad to do it. The joke of it all is that that coat that we took such good care of was finally stolen out of her own apartment.

"You know, in this profession, there are silks and near-silks. The silks are always dependable and easy to get on with. Take, for instance, Walter Damrosch, Fritz Reiner, Fritz Kreisler, Leon Barzin, Galli-Curci, Mischa Elman, Jascha Heifetz, Lucrezia Bori, Rachmaninoff, Spalding, and many other such people. They don't need special

handling; they seem to know that the stage is the only place for temperament."

Mr. Totten showed us an autograph book belonging to Louis Salter, worth a king's ransom. In it he has the signatures not only of musicians but of famous people in public life, since Carnegie Hall opens its doors to civic as well as to musical events. The signatures in this book include those of Andrew Carnegie, Theodore Roosevelt, Sr., Father Duffy, late War chaplain, Admiral Sims, Sir Oliver Lodge, General Pershing, Elbert Hubbard, Burton Holmes, Herbert Hoover, President Franklin Delano Roosevelt, Roald Amundsen, William Jennings Bryan, and countless others.

When asked about the civic and political meetings at Carnegie Hall, Mr. Totten said: "We've never had much trouble. The police like us and stay around. The nearest thing to a fight we ever had was at a political meeting. The women actually began to use their hatpins! But the detectives soon took out the fighters and all was quiet again.

"During a Red meeting one time, five hundred soldiers and sailors tried to get in to wreck the meeting. This was during the War. As luck would have it, at this moment the Police Glee Club and Band came along, on their way to a Liberty Loan Rally. They realized the trouble we were in, and stopped and ordered the sailors and soldiers to march down to Fifth Avenue. By this time the Red meeting was breaking up. The police on guard were clever enough to route the whole audience toward Seventh Avenue. By the time the 'army and navy' returned to

'take a wallop' out of the house, Carnegie Hall was in complete darkness. That's real police co-operation!

"It's the same way with the fire department. It's always with us. That night, two years ago, during a Boston Symphony Orchestra concert, when harmless smoke crept into the auditorium, as frightening as anything could be, I telephoned to the fire department and asked them to send their engines under 'still alarm' orders—which means that there is no bell-ringing or siren-blowing to excite the people in the Hall. They did so. With all this caution, though, I feel that if that cool, calm perfect gentleman, Koussevitzky, had not been standing on the podium, we might have had a panic. He acted as if nothing very much were happening and led the orchestra as if the atmosphere were as clear as a bell.

"Another time during a Socialist meeting at Carnegie loud shouts of 'Revolution, Revolution!' were raised. We just let them yell and nothing happened, of course. It's good to have some place to let off steam."

Still reminiscent, Mr. Totten went on: "Roland Hayes, Fraser Gange, Gabrilowitsch, Schelling, Nina Morgana, Marguerite D'Alvarez, Fritz Reiner, Harold Bauer, and so many others are lovely, kind, and unassuming. But the simplest person that ever entered Carnegie Hall was Dr. Allan Roy Dafoe, the quintuplets' doctor! The moment he entered the door he asked, 'What shall I do?' as if he had come to do me a favor, or take care of a patient in the house. As for Myra Hess, she's a queen!" Then bursting with the effects of the Carnegie love-potion, he cried, "She'd get a better break if she played here!"

"Billy Sunday drew a tremendous mob, but it was quiet

enough. After the Hall was filled to capacity, the trumpeters marched around the block to attract an audience, and the crowd they drew was so great that many people actually climbed into the building through my office windows, on the 56th Street side!"

The following stories too, are from Mr. Totten's reminiscences:

A CURE FOR HYSTERICS

One time Ethel Leginska was just about to make her entrance on the stage when she decided that she would not play. Everyone, from the manager down, pleaded with her. She was tramping and dashing back and forth in the wings, when a cat walked on, tripped the pianist, and started to squeal! It broke the case of hysteria, and Ethel played her concert. Many will remember the time—it was January 26, 1925—when she disappeared from her home while her secretary was seeking a taxicab. On still another occasion, when no censuring, therapeutic cat was at hand, she faithlessly left her audience in the lurch. Fortunately, Mieczyslaw Münz, the Polish pianist, was in a box, and he offered his services, playing an altogether engaging program to a full house.

ELECTRA'S CAT

The Carnegie Hall stage has seen a number of cat episodes. There was the time when Margaret Anglin was giving *Electra*. The stage was specially arranged to convey the Hellenic feeling. Miss Anglin made her entrance, and

had just raised her arms above her head to express antique woe, when a cat stalked in behind her. A stage-hand, thinking he could grab the cat, reached out for it, but Puss hid herself in the folds of Miss Anglin's Greek robe. Though she was conscious of a catastrophe, she continued with her rhetorical expression of grief. But Puss—Greek play or no Greek play—was strangling for need of air, and he peeped out of the folds and surveyed the audience. A cry of "Cat!" issued from "out front". Undaunted, however, and with the true directness of a Greek of Electra's era, Miss Anglin went on with her harrowing lines, which eventually sent Puss, not enjoying them one bit, scampering into the wings. The audience quieted down and the play went on.

HUMANITARIANISM VS. FELINISM

A lecture being given by Mischa Appelbaum on *Humanitarianism* was torn to shreds by a cat that sauntered on the stage and was seen by everyone but Mischa. Finally it rubbed up against Mr. Appelbaum's leg. He jumped, the cat leaped onto the reading desk, and the lecture "fared the worse".

LEVITZKI'S MOUSE

In this story a mouse, contrary to custom, will have to follow a cat. Mischa Levitzki was playing. A mouse crept cautiously upon the stage and approached quite near to the piano. Every time Levitzki played softly, the invader sat up; every time he played loudly, it scampered off the

stage, only to return for the *pianissimi!* Though the audience was "in stitches", Levitzki remained dignified if perturbed. When eventually the mouse was vanquished, it was only through the strategy of four men!

THE ZEAL OF "TEDDY"

Among the amusing things that have happened to a serious audience at Carnegie Hall is the tale in which Theodore Roosevelt plays the hero. It occurred on February 6th, 1900, at a meeting from which the proceeds were to be given for the erection of an arch in honor of Admiral Dewey, whose fame rose only to fall. Then at the height of his glory, Dewey was sitting in a box on one side of the Hall.

In a box on the other side was Roosevelt, Governor of New York State at the time, who had been asked to make an appropriate address in honor of the hero of Manila Bay. The audience was in a high state of military ardor and naval jubilation. Hadn't the United States won the Spanish War, and hadn't "Teddy" helped with his Rough Riders? The audience waited for Roosevelt's spirited speech extolling Dewey's great feat. "But alas," as Walter Damrosch said, "that evening his mind was completely occupied with things nearer home, and after a few very courteous remarks about my music [*The Manila Te Deum*, composed in Dewey's honor], he launched forth into a terrific speech on the Street Cleaning Department of New York and the 'duty of every citizen to vote in the primaries'!"

"ETHER!"

An inveterate concert-goer entered Carnegie Hall one day to hear Leon Theremin's "Ether Wave Music", so called because he pulled music out of the air by flourishing his hands in front of his amazing electrical instrument.

As one woman entered the Hall, she sniffed. "Gracious!" she exclaimed. "I smell the ether already!" And it required some time and trouble to make her realize that what she smelt was floor-polish, that there was no ether odor to the Theremin music, and that "air-ether" doesn't smell like the ether she inhaled when her appendix was annihilated.

CARNEGIE HALL A "UNIVERSITY"

Among the one-time program boys, when that official post existed, is Richard Copley, now a successful concert manager of international reputation. Not even Mr. Copley has lost his sense of loyalty to Carnegie Hall, although he has been "out" for many years. He, too, talks of Carnegie Hall as a friend and particularly, in his case, as if it had been a loving teacher.

Mr. Copley began his association with Carnegie Hall in 1892-1893 when he was working in the Wolfsohn office on 14th Street.

"Carnegie Hall was a university for me," said he. "I learned the music business there and fitted myself for the work I'm now doing. I learned every branch of it. First I was a program boy; that job is 'out' now. Then I was an

usher for a year or two. I used to help count the house with John Nolan, house manager, and from this I learned why some things succeeded and why some didn't. Furthermore, 'counting the house' alone was an invaluable experience. Rudolph Heck, then manager of the box-office, the father of the boys now there, never left the box-office without checking the receipts and the tickets before the close of every performance. This, too—believe it or not—has more details to it than an automobile has gadgets. Then, in 1893, I put the music parts on the music desks of the Philharmonic Orchestra and picked up much information about orchestras, orchestration, and composers' and conductors' temperaments. Of course, I picked up the nomenclature you usually learn in music schools, and I met the artists and learned much about handling them and my present work. Moreover, I got into the Carnegie Hall crowd and established myself, even when a young man, as part of the music-business world. I can't overestimate my experience. It's only natural that I am pretty fond of Carnegie Hall."

LOUIS SALTER

Another man who won his training at Carnegie Hall was Louis Salter, now General Representative of the Philharmonic Symphony Society of New York and Assistant Manager of the Stadium Concerts. As a very young man he was assistant electrician during the first years of Carnegie Hall, beginning in 1893—first under Morris Reno, then with Sheldon and Barry, and straight through to 1925. He showed Mr. Simon through the property before

the latter bought it. He was also financial manager of the Philharmonic Orchestra when Toscanini took it on the European tour. He remained at Carnegie Hall for thirty-two years in various capacities from electrician to superintendent and made many musical connections.

Speaking of old times, Mr. Salter began: "At first the Oratorio Society rehearsed in Recital Hall, which was then a miniature of the Music Hall. I was the first man to produce a rainbow effect by electricity on any stage in America. These electrical exhibitions took place in Carnegie Hall in about 1892. They were brought over here from the Urania Scientific Theater, Berlin. I worked under J. C. Meyerhofer, chief electrician and expert, brought over by Mr. Carnegie. These shows, *A Trip to the Moon*, *Wonders of America*, and others, attracted crowds as great as the movies do now! Never before had thunder, rainbows, clouds, and winds been produced by electricity.

"Mr. Garrett P. Serviss used to lecture at that time on such topics as 'Old Faithful' Geyser with stereopticon views.

"It was my job to get all the paraphernalia and scenes for anything and everything given at Carnegie Hall. When the Metropolitan burned in 1892, Walter Damrosch gave some Wagnerian operas in Carnegie. There was, of course, a lot of technical work connected with these. A miniature theatrical loft had to be installed in the Hall, and everything worked very well.

"Nice things went on at the Hall, time after time. I remember when I was superintendent I had a young program boy who found \$40 that turned out to be the property of E. Francis Hyde, then president of the Philhar-

monic Society. The boy brought it to me and I took the matter up with Mr. Hyde. I told him the lad needed money badly, and Mr. Hyde gave it to him. Besides, he became so interested in him that he educated him for the law and he is now a very famous practising attorney.

"There used to be a lot of balls given at Carnegie Hall," continued Mr. Salter. "The seats of the large auditorium were covered over with a flooring, and the affairs were most successful. We had such balls as those under the patronage of the famous Old Guard, the Charity Ball, the Purim Ball, and many others that have died out or are given at the large hotels now that Carnegie Hall no longer rents the auditorium for balls."

When asked about the old layout of the halls and ball-rooms he informed the writer that the "Lyceum" was often turned into an extra dining-room for big functions and balls. The present Lounge was used as a bar and café, and later as a gathering place for the musicians and their instruments. The present Chamber Music Hall was used for the wine room.

In speaking of the musicians with whom he came constantly in contact, he related with evident satisfaction: "You know, Paderewski always looked to me to fix the lights. You remember he always liked them dimmed in his own particular way. I even went with him when he played in Philadelphia.

"I remember one time during one of his performances, Miss Laura J. Post, one of the patrons of music at that time, was sitting in the fourth row orchestra and happened to cough. He got up from the piano very excitedly. She rose and started to walk out of the hall. Mr. Pader-

ewski went into the hallway and said, 'You see, that disturbs my concert. I *had* to stop playing.'

"There was a school of piano-playing in the studios above the room in which Paderewski rested between numbers. This school annoyed him seriously, and he constantly complained. So I hit upon the scheme of inviting the teacher and the pupils to his concerts! They were overjoyed, and Mr. Paderewski made no more complaints! We have to be resourceful in the concert business. I also recall that in a nearby studio a woman used to sing so continuously while he rested that Paderewski was beside himself. One day he invited her to split a bottle of champagne with him, and from that time on she didn't practise during his recital!

"At the last Patti recital speculators had a lot of tickets and were selling them from a store across from the Hall. Patti cancelled the engagement on account of illness. The speculators got word of it and ran off with their receipts. Then, when people called at the box-office for refunds, of course they could only get the regular price back and not what they had paid to the speculators. This caused some confusion because the speculators could not be found.

"We often had to do special things for artists. For example, in order to make Sembrich look tall, we shortened the stage with banks of flowers and palms and used a white crash strip from the stage door to the spot from which she sang.

"But of all the exacting people in the world, David Bispham was one of the most memorable. We always put a piece of white paper on his music rack (when he used one) to reflect a light on his face!"

"One time during a performance of *The Messiah* in which Bispham was singing, the soprano failed to appear. I knew that Mary Skinner, the teacher of Lillian Russell, on the eleventh floor studio had a lot of good singers. I went up to see her, filled the gap, and saved the day!"

"Gustav Mahler was temperamental. On one occasion he stamped and raved about the way the stage was fixed for the Ninth Symphony. I just let him go on. When the performance came we had not changed it a bit and yet he said he liked it!"

Mr. Salter spoke glowingly of Plunket Greene, the popular basso before David Bispham, and of Mme. Lillian Blauvelt, soprano, who was "very fine-looking and sweet". He also said that Frances Alda never forgot any kindnesses. When motoring she often passed his home in the suburbs, and she would stop and leave him armfuls of flowers!

When Mr. Salter resigned from Carnegie Hall, he received a scroll and a beautiful watch inscribed *Louis Salter from his legion of musical friends in grateful testimony and appreciation. February 8, 1926.*

OTHER DYNASTIES

William Downes, elevator operator in the Rembrandt Apartment Building adjoining the Hall, has been at Carnegie Hall since 1890, before the Hall was formally opened. His interest is as lively as ever and his work is as well performed. He is the dean of all Carnegie Hall employees. Looking back at Andrew Carnegie, he said, "Mr. Carnegie didn't mean for any change ever to be made."

William's son was elevator man for two years, but left on his own account. Eddie Bullock, who shares the shifts with William, has worked at Carnegie Hall for twenty-five years. He remembers Mr. Carnegie well and speaks of how one night Mr. Carnegie passed one of the elevators that was not being used and asked, "Why are the lights on in there?" "You see," said Eddie, "at that time we had to go down to the cellar to turn them off, and I hadn't had a chance to do it."

Continuing, he said: "Mrs. Carnegie is a fine woman. I remember one time she promised to go to a concert in Carnegie Hall and for some reason failed to show up. Oh, the people were disappointed, but she told them why very nicely later on. Those Carnegies and all the big people that come here just act like regular people—treat us as polite as they do their friends." So, on and on he talked, only confirming with every phrase the sustaining spirit pervading the Hall yesterday and today.

William speaks of the late Childe Hassam (painter), of William Sartain (painter), and of Eric Rossiter (architect) as though they were his friends. They were—as he was theirs.

The "Boys" on the 56th Street elevators and the 57th Street studio elevator, which take you up to the dress circle as well as to the studios, have all been working at Carnegie Hall for decades. They know the tenants in every studio. They know the studios by their numbers and whether they are on the 56th or the 57th Street side. When you talk to these boys you realize how much a management of the humane type can do toward perfecting personnel and protecting clientele.

Sergeant Perry, the night watchman, has been in Carnegie for about fifteen years. He was once on the police force in Paterson, New Jersey, and loves to talk of his adventures on the ambulance. He is very fond of Toscanini and tells a story about the "nice little feller", as he calls him.

"Once," said Perry, "Mr. Toscanini, livid with rage, marched off the stage at intermission. He took it out on the first thing he saw, which was my beaver-board locker. He kicked a hole in it. I have never had it repaired! As long as it is mine, I'll keep it that way in memory of that nice little feller."

Gus Wade, long past seventy-five years, who stands at the 56th Street entrance during concerts and wears imposing mustachios, somewhat like those ordained by the Austrian Parliament in 1935, is one of the most unusual characters in Carnegie Hall. He is so proud of his profession of doorman that when the Philharmonic Orchestra went on its European tour, Gus, at his own expense, traveled with it to talk over professional matters with the doormen of European theaters and opera houses! Surely Carnegie Hall has instilled in Gus Wade the pleasures of realizing the dignity of office.

Edward O'Rourke, who drove an express wagon in the vicinity and did all the moving of musical instruments in and out of Carnegie Hall, was the founder of another dynasty. Young O'Rourke, since his father's death, follows the same course. He boasts: "I have shaken hands with Kreisler and the rest of them. They are all regular fellers!"

Not long before the elder Edward O'Rourke passed

away he had much to say about Carnegie Hall. O'Rourke's express business is and was next to Carnegie Hall, so he knew much about the transactions of the property. "Frank Work," said he, "a millionaire horse-lover, had his stables on 56th Street next door to my stable. Carnegie wanted that property, but Work swore he'd never sell an inch to *him*. Well, Hawk, one of the original directors of the Music Hall Company, bought it from Work and resold it to Carnegie! That's how the Music Hall Company got it!"

CARNEGIE USHERS

The ushers at Carnegie Hall are usually students of music, though some are students of law and other professions. They are paid for each performance and usually get ten performances a week, though often from eleven to fifteen. While they are studying, this stipend is valuable. Among the ex-ushers can be mentioned one who became a music critic in San Francisco; one, a teacher of journalism; another, now at Carnegie Hall, is an excellent piano teacher; some have become lawyers; many got jobs in banks and orchestras; one is now a violinist in George Olsen's band.

Before the War, all the ushers at Carnegie were men. During the War some very young men took the posts in the balcony and dress circle and are still there. In all other parts of the house women ushers officiate.

Some applicants, in music fields, beg to be taken on as ushers without remuneration, in order to have the advantage of hearing the best music in America. The manage-

ment, however, is wise enough not to accept service for nothing.

The men ushers upstairs, as well as the hall men in the parquet, have their hands full keeping the halls and stairs undefiled by the smoke of the cigarettes lighted by the milling garrulous throngs, during the twenty-minute intermissions. But all of them keep their heads and gently but firmly manage a fairly temperamental and acutely individualistic crowd.

Having had spread before us something of the co-operative and sustaining spirit backstage at Carnegie Hall, we pass on to those whose appearances "on stage" have given immortality to the institution.

The phrase *What Carnegie means to me* starts a current of many warm and enthusiastic memories.

I love Carnegie Hall. For a period of more than a quarter of a century it has seemed like a home for public appearance, exciting, electrifying, and at times terrifying—one quality it has to an almost unrivaled degree. For so large an auditorium it possesses, however, the sense of seeming intimate; of drawing close to one in the farthestmost seats. And what a majestic procession of cherished memories photograph themselves indelibly on one's imagination! Long may it live!

ALBERT SPALDING

*New York City
June, 1935*

S

PARNASSUS—I

In which begins the constant procession, through the years, of pre-eminent exponents of the arts and of advocates of important civic movements.

LORD BROUGHAM, one-time Chancellor of England, said in his *Hume*, "There is no path of honour on the English Parnassus more vacant than that of history." Carnegie Hall, the American Parnassus, because of its stimulation of the arts and sciences, is traversed by many paths, the least vacant of which is that of music. Here, as has been suggested before, the great in the arts and the foremost advocates of the social sciences and philosophies do much to enrich the nation and elevate its people.

Even a few pages will convince the reader that, should the Muses be looking and listening, they must be elated at having inspired some mortals to immortality!

If a person is known by the company he keeps, a hall is known by those it presents. The "company" presented on Carnegie Hall stage have made the Hall as truly as the Hall has made them. Carnegie Hall seems to have an influence on the work and progress of the musician, lecturer, or dancer appearing there. Not infrequently, examining the history of the artist in New York City, one can

trace his advance as he moves through the seasons from small halls to medium-sized halls and thence to Carnegie. A début at Carnegie seems to have much more importance than a début in a smaller hall. Whether or not either the small hall or Carnegie is "papered" is unknown to the public; nevertheless, the fact that the artist appears in Carnegie Hall, with the auditorium well filled, invests him with glamour.

With a few exceptions most of the great artists, even if their débuts were made elsewhere in the United States, or in other halls in New York, "played" Carnegie Hall in their next recital or very shortly thereafter. It is safe to say that had it not been for Carnegie Hall's size and acoustical perfection, the world's great would have fought shy of New York and even of America! The ambition of any artist who leases a hall is to get one that is worthy not only of his own dignity, but of his utterances as well, in which he can appear with the least effort and before the greatest number of people. That these goals are attained in Carnegie Hall is attested by the records in this chapter. As was said in Chapter I, even the critics get a suggestion of the caliber of an artist when he is scheduled for Carnegie Hall; with all their experience they are often right when they believe that they will hear something worth while, and thus they go to their work in a receptive frame of mind.

We have examined the programs of Carnegie Hall covering nearly half a century. Many have been lost. Only in 1923 did the Carnegie management realize the importance of sending a copy of each program to the New York Pub-

lic Library for binding and safekeeping. Within the Hall's almost fifty years we find a rich record, which at the same time marks the importance of New York as a musical center, and of Carnegie Hall as a mirror of the city's life and thought and as an incentive to civic and art projects—which is what its founder hoped it would become.

The year-by-year records of events and appearances at Carnegie Hall have been gathered from libraries, from Carnegie Hall statistics, from orchestral bodies, and from personal notes. While each source disclaims possession of complete data, there are nevertheless enough of them to enable us to realize how catholic a center Carnegie Hall is—opening its doors to every cause, every sect, every religion, every nation, and every color. Not every event, by any means, has been recorded; nor has the writer usually mentioned more than one appearance of any artist unless accompanied by some new factor. The happenings at Carnegie Hall, were they all to be written down, would take a volume many times this size. It has been the aim of this chapter and the next to describe the high spots, to mention the near-high spots, and finally to touch on some of the unimportant things, in order to give an approximate picture of Carnegie Hall as a potent magnet.

THE FIRST PROGRAM BOOK

In the only extant collection of programs of Carnegie Hall's first year, from April 6, 1891 to February 1, 1892 (and this, unfortunately, incomplete), it is interesting to

note the events that antedated the formal opening of the Hall on May 5, 1891.

Grand Army of the Republic

The first record is a little program, its size about that of the upper half of today's Carnegie Hall program, dated April 6, 1891 and privately printed. It proclaims the Quarter Centennial Celebration of the Grand Army of the Republic in Recital Hall, with martial patriotic music and an address by Robert E. Ingersoll. This little program, looking like a sheet of note-paper, bears the legend *New Music Hall, corner 57th Street and 7th Avenue*, and under it *Recital Hall*. The only advertisement it carries is that of the Steinway piano, Steinway Hall, 107-111 East 14th Street. A note on the front page reads: "Seats can be secured at Ed. Schubert & Company's Music Store, 23 Union Square."

Franz Rummel

Beginning April 14th, we find the programs of Franz Rummel, pianist. He it was whom Tchaikovsky refused to assist in a recital after the opening of Carnegie Hall on May 5, 1891. Rummel played, among other things, a work of Salomon Jadassohn (1831-1902), famous as a teacher in Leipzig, a man whose works we rarely hear today, but called at the time the "Krupp of Composers"! This, together with the names listed in the Steinway advertisements on page 198, shows how early, in the development of musical America, Carnegie Hall functioned.

Arthur Friedheim

Arthur Friedheim began a series of piano recitals on April 7, 1891. An interesting thing on this program is the note: "The management of Arthur Friedheim's recital respectfully requests the indulgence of the audience for the inconvenience caused by the noises incidental to the completion of the main hall of this building, it being a matter entirely out of its control." The plan was to complete the main hall by May 5, until which time Recital Hall downstairs (later Carnegie Lyceum) was used.

A. Victor Benham with the assistance of Frank Van der Stucken and the Grand Orchestra gave a recital at the new Music Hall (Recital Hall) on April 21, a few days after he had given two piano recitals at Hardman Hall at 5th Avenue and 19th Street. The only advertisement on this program is that of the Hardman piano.

Leopold Godowsky

On Friday evening, April 24, Leopold Godowsky gave a piano recital assisted by Miss Emma Heckle, "soprano of Berlin". It was evidently considered necessary at that time even for assistants to have a European origin.

Miss Lillie D'Angelo Bergh gave a concert at Recital Hall of "Music Hall founded by Andrew Carnegie", April 27. She has been active in music all her life. Among those on her program were Leopold Godowsky and Florence Meigs. The program consisted of the cantata, *King René's Daughter*, by Henry Smart. The Bergh Mixed Quartet also took part.

Programs and Advertisements

The printing art was not very well developed at this time, nor was make-up a major gift of J. T. Cowdery, the publisher of the program. It is always difficult to know whether you are reading an advertisement or the program itself. Usually the program of the evening is placed on the third left-hand page. The back of it is occasionally left blank without any advertising. In the early programs, Cowdery makes a plea for advertising. He quotes from the newspapers of the day, celebrating the opening of the main hall. Among them are these:

The New York Sun, May 6:

"Fifty-seventh Street in front of the building was early lined with carriages, and the Hall was completely filled before the time set for opening the program. The gathering was exceptionally brilliant in color and general appearance and finer in general effect than an average opera audience."

We wonder where Carnegie Hall went for an audience that did not attend the opera. Notice that carriages—not motors—lined the street before the building.

New York Herald, May 6:

"Long before the doors opened, the street in front of the Hall was crowded with people who wanted to enter. The number of well-dressed people who sought admission to the balcony and dress circle was very large. Ladies whose bonnets must have cost more than the average laborer receives a week for his labor stood in line waiting for the doors to open."

Ladies went bonneted to the theater. Mr. Cowdery, trying to stress the fashionable *réclame*, should have allowed the ladies to leave their bonnets at home—or omitted this except to advertise his wares. The profession of “public relations counsel” had not been born in 1891!

New York Telegram, May 6:

“The occasion was a noteworthy one in the musical progress of the New World.”

New York World, May 6 (the day after the opening of the main Music Hall):

“New York undoubtedly owns one of the most beautiful music halls in the world. To those who saw it for the first time last night it came as a delightful surprise. It has an enormous seating capacity on the ground floor, and besides, two horseshoe circles of boxes, a dress circle, and a gallery. In fact, it is a larger house than the Metropolitan and has a larger seating capacity. The consensus of opinion was that for the purposes of fashionable display the Music Hall is superior to the Metropolitan Opera House, the boxes being so arranged that the light falls upon every tier.”

We wonder whether the good points of a music hall today would be expressed in these words in a current newspaper!

New York Morning Journal, May 6:

“The Hall was filled to overflowing with a brilliant and appreciative audience. All of the sixty-two boxes were filled with lovely women and beautiful gowns glistening with

jewels that vied with the thousands of electric lights. The parquet also presented a similar scene and one of rare beauty and brilliancy, and all seemed to be imbued with the spirit of the place. Nothing that Bishop Potter said in praise of the building was too much. It certainly is one of the handsomest in this city."

The Boston Traveler, May 7:

"Tonight the most beautiful music hall in the world was consecrated to the loveliest of the arts. Possession of such a hall is in itself an incentive for culture."

Boston was still true to herself.

The publisher of the program enumerates the following lessees for 1891-1892:

"For the Main Hall, Recital Hall, and Chamber Hall: the Symphony Society, about 12 performances; the Oratorio Society, about 8 performances; the Metropolitan Musical Society, 2 performances; Beethoven String Quartet, 3 performances; Paderewski concerts, 3 performances; Liederkranz Society, 1 performance; and many other first-class attractions."

Mr. Cowdery ends another plea thus: "Therefore, this program commends itself to every thoughtful advertiser as a high-class medium worthy of patronage."

Some of the advertisers in the program are: George S. Flint and Company, 104 West 14th Street (Fine Furniture); The Plaza Hotel, with a note, "The water and ice used here are distilled and frozen on the premises and pronounced by Professor Chandler absolutely pure"; George Wallace's School for Dancing, with studio in the

building and in Harlem; and J. Reisenweber's Café and Restaurant, 58th Street and 8th Avenue; Henry Wolfsohn's Musical Bureau, 331 East 14th Street; Mr. M. S. Frothingham, Dancing Classes (one of the fashionable dancing schools of the period); Frank Damrosch's sight-singing classes, in which are noted "Separate classes for ladies, gentlemen and children."

On the back cover of the program are advertising cards of piano manufacturers: Decker Brothers, 33 Union-Square; Hardman, 5th Avenue and 19th Street; William Knabe & Company; and others.

The Symphony Society

On the inside cover appears an announcement of six evening concerts to be given by the Symphony Society of New York, founded by Dr. Leopold Damrosch, under the direction of Walter Damrosch. These were inaugurated on Nov. 13, 1891, by the first orchestra to give regular concerts at Carnegie Hall. The announcement states:

"An annual guarantee fund of fifty thousand dollars has been subscribed by the following gentlemen: Andrew Carnegie, Theodore A. Havemeyer, Carlos P. Huntington, John S. Kennedy, D. O. Mills, J. Pierpont Morgan, John D. Rockefeller, William D. Sloan, H. McK. Twombly, Cornelius Vanderbilt, George W. Vanderbilt, William K. Vanderbilt, and Dr. Seward Webb, for the purpose of making the orchestra of the Society a permanent organization, the members of which shall be engaged by the year and shall be constantly under the direction and training of the same conductor."

This was the fourteenth year of the Symphony Society of New York, and Walter Damrosch had carried it along under great difficulties because of having no subsidy and because the orchestra dissolved constantly into theaters and other channels in order that the members might make enough money to live. The Boston Symphony was in the same difficulty until Colonel Henry Lee Higginson underwrote it generously, creating one of the first permanent orchestras in America (1881).

Walter Damrosch says about his orchestra in 1921 in *My Musical Life*:

"The orchestra plays over a hundred symphony concerts during the winter, in New York and elsewhere. These include a series of Sunday afternoon concerts at Aeolian Hall, Thursday afternoon and Friday evening concerts at Carnegie Hall, and a series of young people's concerts and another of children's concerts."

The orchestra was put on a permanent basis and later, in 1928, merged with the New York Philharmonic Society.

Before the Cinema

Then there is to be seen a reprint from the *New York Tribune* (1891):

"A stage representation of the phenomena of science, planned with reference to strict scientific correctness, is a novelty that will be seen here for the first time in the course of a few months. Volcanoes, earthquakes, storms, thunder, lightning, clouds, and sunsets are things that have often been borrowed

to give effect to the theatrical action or spectacle, but to give them for their own sake and for scientific instruction is something new, at least in this country. The attempt will be made at Carnegie Music Hall as soon as the arrangements can be completed. These are most elaborate and will take a long time, probably till some time in January."

This was in reference to a two-and-a-half-hour display called *The History of the Early World*, which Morris Reno, president of the Music Hall Company, had seen some years before in Berlin at the Urania Scientific Theater. The announcement goes on to say that Mr. Reno planned another exhibition called *From the Earth to the Moon*. These performances were given later to the astonishment and thrill of vast audiences. Some people still remember the smoke and the steam that issued from the Carnegie Hall stage!

A page was given to a drawing and the diagram of Music Hall as it was in those days, a six-story building without the present twelve-story tower or the stores.

Sir Edwin Arnold

The next important event set down in this volume (1891-1892) is a reception on November 4, 1891, to Sir Edwin Arnold, author of *The Light of Asia*. Here appears an advertisement of the Chickering piano with a bearded Vladimir de Pachmann sitting at the concert grand.

Antonin Dvořák

The National Conservatory of Music, whose president was Mrs. Jeannette N. Thurber of New York, announced

in the program of November 14 that "Dr. Antonin Dvořák, one of the greatest composers of the age, has been engaged as director and will assume the duties of office September, 1892."

On Sunday, November 22, Walter Damrosch presented Emma Juch, soprano, with his Symphony Society in a Wagner program (*Siegfried*). In this concert Master Friedman, twelve-year-old violinist, took part.

Tickets in 1891

In these days, seats in the parquet cost one dollar; boxes seating six persons, eight dollars; dress circle tickets, fifty and seventy-five cents; one thousand seats in the balcony could be had at twenty-five cents each, and general admission to all parts of the house was fifty cents!

Paderewski

On November 17, 1891, the first concert of Ignace Jan Paderewski was given in New York City. This and the two following were given with Walter Damrosch and the Symphony Orchestra. Mr. Steinway had brought Mr. Paderewski to America. Charles F. Tretbar of the Steinway Company sent the following invitation to these concerts to a selected group of prominent people:

STEINWAY HALL

New York City
November 10, 1891

Mr. Charles F. Tretbar takes much pleasure in inviting you to be present at the *First* of the Inaugural Concerts in America

of Ignace J. Paderewski which will occur on Tuesday Evening, November 17, 1891, at the Music Hall (57th Street and 7th Avenue). You can obtain upon presentation of this note of invitation to the Ticket Seller at the Box Office of the Hall (57th Street and 7th Avenue) Reserved Seat Tickets on and after Thursday A.M., November 12, until Monday Afternoon, November 16, at Five (5) o'clock, when the privilege of accepting will positively expire.

This invitation was given to the writer by Richard Copley, who (as already told) was a program boy at Carnegie Hall in 1893.

The following is the program arranged by Messrs. Damrosch and Paderewski:

1. Overture, *In Springtime* GOLDMARK

ORCHESTRA

2. Concerto No. 4 in C Minor SAINT-SAËNS

PADEREWSKI

3. Piano Soli CHOPIN

- a. Nocturne
- b. Prelude
- c. Waltz
- d. Etude
- e. Ballade
- f. Polonaise in A flat

PADEREWSKI

4. Concerto No. 1, op. 17 PADEREWSKI

PADEREWSKI

5. *Ride of the Valkyries* WAGNER

ORCHESTRA

The legend is that the gross receipts for this concert were only \$500, but that the demand after it for the second concert was so tremendous that Mr. Tretbar telegraphed to nearly all holders of the delightful free invitations asking for the return of the latter if their holders could not use them. The proceeds from the next two concerts and from all subsequent Paderewski concerts, the records show, were in the thousands.

At his second concert, on Thursday evening, November 19, Paderewski played Beethoven's Fifth Piano Concerto in E flat ("Emperor"), the Schumann Concerto in A minor, and Liszt's *Hungarian Fantasia*.

The many programs that Paderewski gave in 1891 differed little from those that he gives today; only once in a while has he departed from composers of the nineteenth century or earlier to give something as "new" as Debussy or even Brahms!

Alves and Hopekirk

In a program on November 19 of the Beethoven String Quartet, its members are not named, though Mrs. Carl Alves, contralto, and Emil Schenck, violoncellist, are mentioned.

Madame Helen Hopekirk was "pianiste" at the second Beethoven String Quartet concert on January 14, 1892.

This volume of early programs includes one of the Palestine Bazaar, with a leaflet, *Souvenir of Olive Leaves*, edited by Annie Nathan Meyer, Therese H. Schram, E. Yancey Cohen, and Albert Ulmann.

Steinway's Listings

In the regular Carnegie Hall programs appear at this juncture advertisements of the Steinway piano. A glimpse of the ancient and honorable names cited gives the atmosphere of the musical world then. These are some of the endorsers' names published at that time: Richard Wagner, Franz Liszt, Charles Gounod, Stephen Heller, Hector Berlioz, Joseph Joachim, Rafael Joseffy, Moritz Rosenthal, Theodore Leschetizky, William Mason, J. Moscheles, Nicolai Rubinstein, Camille Saint-Saëns, and Anton Seidl.

After these names and many others there was a list of "female endorsers" headed by the names of Mmes. Adele Aus der Ohe, Adelina Patti, Etelka Gerster, Parepa Rosa, Minnie Hauk, and Emma Juch.

Musurgia and Frank Damrosch

A small program privately printed, dated Tuesday evening, November 24, 1891, announces the eighth season of Musurgia under the direction of William R. Chapman, who was, with his wife, a director of the Rubinstein Society of New York. It is interesting to note that Olive Fremstad was one of the assisting artists. Frank Damrosch conducted the Musurgia concerts from 1891 to 1900.

The Oratorio Society

In a previous program appeared an advertisement of the Oratorio Society led by Walter Damrosch. At the end of this is a note that the management has allotted the boxes

in Music Hall to correspond as nearly as possible with the location of the "boxes of last year's subscribers at the Metropolitan Opera House". Later the Oratorio Society under Walter Damrosch, with a chorus of five hundred voices, announced its first concerts of the season for November 27 and 28. The programs include Brahms's *A German Requiem* and Schumann's *Faust*, Part 3.

The Pre-Pianola Era

The recurring advertisement of the Aeolian Company, which was then near the 5th Avenue Hotel (18 West 23rd Street), is interesting. It proclaims the Aeolian as "neither a piano nor an organ, but an orchestral instrument possessing qualities peculiar to itself. . . . Symphonies, overtures, nocturnes, sonatas, and compositions of a light character are played by the Aeolian with perfect accuracy and orchestral effects possible on no other instrument."

This device was no doubt an ancestor of the Pianola.

Hekking and Fremstad

On November 26th there is a reappearance of Anton Hekking as 'cellist with the Symphony Society. There seems to have been some disagreement in the orchestra about Mr. Hekking, but this program suggests that there must have been a reconciliation.

Among the soloists of the Oratorio Society of New York on Friday, November 27, are Clementine De Vere (now Madame Sapiro), an important teacher of voice, Olive Fremstad, and Heinrich Meyn.

The Liebling Dynasty

An annual operetta concert was given by pupils of J. C. Woloff, accompanied by Max Liebling, the father of Estelle, teacher of singers, and of Leonard, now a music critic and editor of *The Musical Courier*.

On November 29th a Liederkranz concert features Emil Fischer, the Wagnerian singer whom Walter Damrosch imported, Ignace Jan Paderewski, and Olive Fremstad, as an *alto!* These concerts, in the golden age, recruited striking talent.

Carnegie Hall Balls

During the first years of Carnegie Hall it was possible to cover the seats with a flooring which transformed the auditorium into a vast ballroom. We find a program for the Inauguration Ball of the Künstlerfest celebrating an art exhibition, one of the first balls given. The surplus funds were to be used for a monument to Goethe in New York City. The patrons and patronesses included Mrs. Seth Low, Mrs. W. R. Grace, Mrs. E. Lauterbach, Mrs. Anna Woerishoffer, Mrs. Henry Villard, Mrs. William Steinway, and other prominent people who made their names synonymous with the welfare of New York. The paintings illustrated in this catalogue look like sentimental parodies; the taste of the New York public has improved.

Eden Musée

In this program is an advertisement of the Eden Musée, on 23rd Street between 5th and 6th avenues. Its waxworks

and chamber of horrors held New Yorkers enthralled. Now it is just a fading memory.

Adolph Brodsky

There is a program of a concert in the Chamber Music Hall of the New York Symphony String Quartet, of which Adolph Brodsky was first violinist and director; Jules Conius played the second violin, Jan Koert, the viola, and Anton Hekking, the violoncello. Tchaikovsky considered Brodsky an extraordinary musician.* Because of the difficulties of the Tchaikovsky Violin Concerto (first dedicated to Leopold Auer and later to Brodsky), no one attempted to play it in public until Adolph Brodsky broke the spell by giving it in Vienna two years after it was composed.

On December 10, 1891, we see the first private concert of the fifth season of the Rubinstein Club, William R. Chapman directing. This took place in the large auditorium. Louis R. Dressler was organist, Victor Harris, accompanist, and Antonio Galassi, baritone; the Beethoven String Quartet took part.

The New York Athletic Club gave a minstrel show on December 12, 1891, calling a part of it *L'Uproar Noir*.

The Ancient Régime

Among the program advertisements of these days we note a drawing of a gallant lady and an equally gallant gentleman, both wearing high hats, galloping over the

* *The Life and Letters of Peter Ilich Tchaikovsky*, edited by Rosa Newmarch.

"moors" (presumably Seventh Avenue), advertising Dickel's Riding Academy.

We find, too, an advertisement of a "daylight central gas draught lamp" which can be lighted without moving the shade or chimney. It is recommended as convenient for "piano, banquet, library, and table".

Boston Criticizes

At the fifth Damrosch Sunday Concert (1891-1892) Helen Hopekirk played one of Tchaikovsky's piano concerti. Criticisms of the Symphony Orchestra by the Boston papers are illuminating. The *Transcript* says: "Mr. Damrosch is certainly highly to be complimented upon his orchestra. He plays with all due accuracy and smoothness and with immense effectiveness. Much of this is due, no doubt, to the presence of Mr. Adolph Brodsky."

The *Boston Globe*, after commenting on the large and representative audience, says, "The string orchestra rendered Haydn's number daintily, and with exquisite expression, just escaping an encore."

The *Boston Advertiser* says: "We have no such string orchestra in Boston. It is true that the New York organization does not play with anything like the refinement of our organization. *Gott sei Dank* for that. Such refinement as Mr. Damrosch does impart in his readings is, to say the least for it, wholesome; it is by no means of that feminine gender to which we have been, for the past three or four years, accustomed." This Boston reporter certainly had courage.

The Symphony Society of New York, which became in

1903 the New York Symphony Orchestra (even though up through 1927 it used *Symphony Society* on its programs), gave Sunday afternoon as well as Friday and Saturday evening concerts. Sunday concerts were a new departure in that era, but Dr. Damrosch realized that they met a need. In *My Musical Life* he says:

"After my father's death I was elected, at the age of twenty-three, conductor of the New York Symphony Society. I had learned the difficult art of accompanying soloists sympathetically with the orchestra, and the foreign artists who came to America, such as Sarasate, Ysaye, d'Albert, Joseffy, Paderewski, Kubelik, and many others, always chose my orchestra to accompany them. But these concerts were comparatively few, and I had to look for other ways of giving my men enough work to make it worth their while to stay with me instead of accepting travelling engagements with little opera companies, etc. Gradually I developed Sunday afternoon concerts, a complete innovation, as up to that time the only music given on Sundays was in the evening and of the more popular and trivial character. I argued that Sunday was the one day in the week when men were not immersed in business cares, and that on that day they and their families would be more susceptible to the appreciation of a higher and more serious class of music. I therefore boldly inaugurated a series of symphonic concerts for every Sunday afternoon during the winter; and my faith was justified."

The Young People's Concerts

We now begin to see announcements of the series of Young People's Concerts led by Walter Damrosch. He has

this to say about the Children's Concerts (*My Musical Life*):

"Thirty-one years ago I gave the first orchestral concert for children, and twenty-five years ago my brother Frank founded the Young People's Symphony Concerts, which were designed to introduce the beauties of orchestral music to children, and in a short explanatory talk to unravel its mysteries of construction and demonstrate the tone colors of the different instruments of the orchestra. These concerts have proved an enormous success and of great importance for the education of the coming generation. When my brother retired from public work in order to devote himself exclusively to the direction of the Institute of Musical Art, I took over these concerts and have since added another course intended exclusively for little children from seven to twelve years of age."

Here is a program of this era:

March, *Leonore* RAFF
 Theme and Variations on the Austrian National Hymn HAYDN

Rhapsody No. 1 LISZT
Serenade for Strings in D minor VOLKMANN

VIOLONCELLO OBBLIGATO BY ANTON HEKKING

"The Minuet" ("Grandma Told Me All")
 About It)
 "The Valentine" } LEOPOLD DAMROSCH

SOLO BY GERTRUDE FRANKLIN

Waltz, *Geschichten aus dem Wiener Wald* STRAUSS

Some of the patrons of the Young People's Symphony Concerts, according to the program, were Miss Callendar, arbiter of social and artistic life in New York, whose receptions and teas were famous; Mrs. J. West Roosevelt; Miss McAllister; Mrs. Alfred Loomis; Mrs. Earl Dodge; Mrs. Adolph Ladenburg; Mrs. William S. Hawk, the wife of one of the directors of the Music Hall Company; Mrs. A. G. Sedgwick; Mrs. Elliott Roosevelt; Mrs. Douglas Robinson, Jr.; Mrs. Theodore Hellman; Mrs. Reginald DeKoven; Mrs. Eugene Schieffelin; Miss Mary Augusta Hamilton; Miss Laura Josephine Post, for long an active principal of the Musical Art Society and other musical projects; Mrs. Theodore Havemeyer; Mrs. Percy R. Pyne, Jr., and many other prominent women.

Bonnets!

Mme. Fursch Madi sang with the Symphony Orchestra on December 27, 1891. Directly opposite this program is a card of Stern Brothers advertising "bonnets for ladies".

On December 29th and 30th, 1891, the Oratorio Society featured among its soloists for *The Messiah* Italo Campanini, tenor, and Emil Fischer, basso.

Opera

Walter Damrosch gave a concert version of *A Midsummer Night's Dream* at a Sunday evening concert on January 10, 1892. At this concert part of Mascagni's *L'Amico Fritz* was given for the first time in America.

De Pachmann

Vladimir de Pachmann played with the Metropolitan Musical Society (fourth season) on July 12th. He gave works of Chopin and a Weber *Rondo*.

Patrons and patronesses of the Metropolitan Music Society included the "royalty" of New York: Andrew Carnegie, Morris K. Jesup, Whitelaw Reid, and Anson Phelps Stokes; Mesdames Chauncey Depew, Joseph H. Choate, Oliver Harriman, Richard Irvine, Jr., and Lawrence Turner. John E. Parsons was president, Robert Hoe, vice-president, and William R. Chapman, musical director.

It must not be forgotten that there were many regimental bands in those days. One of the most famous was Cappa's 7th Regiment Band, which gave a "grand concert" at Carnegie Hall on January 14, 1892.

Musical Independence

We note that the Beethoven String Quartet had courage in this season to give quartets written by Antonio Bazzini and a quintet by Karl Navrátil, both listed as "new". There were on the program no works by Haydn, Mozart, Schubert, Beethoven, or Brahms.

The Kneisel Quartet

Friday evening, January 15, 1892, the Kneisel Quartet, founded in Boston in 1885, gave a concert in Chamber Music Hall. The members then were Franz Kneisel, Otto Roth (later came Julius Theodorowicz), L. Svecenski,

and Alwin Schroeder. All were members of the Boston Symphony Orchestra, of which Franz Kneisel was concertmaster. Mr. Kneisel had been brought from Vienna by Wilhelm Gericke when so young that "he did not know how to smoke" (H. L. Higginson). At this time Charles A. Ellis of Boston was manager of the Kneisel Quartet, the Boston Symphony, and many famous soloists.

Busoni

On Sunday, January 17, 1892, Ferruccio Busoni, celebrated composer and pianist, made his first appearance in New York with the Symphony Orchestra.

Later, the German Hospital and Dispensary benefit concert again presented Busoni, with Olive Fremstad. Mme. Fremstad sang songs by Frank Van der Stucken; Busoni played Liszt's *Twelfth Hungarian Rhapsody* and the *Toccata and Fugue* by Bach-Tausig. Mr. Van der Stucken was an able American (Texan) conductor. In 1884 he succeeded Leopold Damrosch as leader of the Arion in New York. He conducted the Cincinnati Orchestra (1895-1907) and directed the Biennial Festivals founded by Theodore Thomas (1906-1912).

Lillian Russell Fails to Appear

For the eleventh Damrosch Sunday orchestral concert, on January 24, 1892, Lillian Russell was announced to appear in a concert version of *The Daughter of the Regiment* by Donizetti. "She will sing three scenes from the opera, as well as Tosti's *With Beauty's Eyes* and Tito Mat-

tei's *Dear Heart.*" When, however, the concert was given, it was Marie Tempest, not Lillian Russell, who appeared, singing an air from Délibes's *Les Filles de Cadiz*, Lawrence Kelly's *You Ask Me Why I Love You*, and Sir Frederick Cowen's *Outcry*. Marie Tempest was at this time playing in *The Fencing Master*.

Carnegie Hall is one of the few places where the artist feels honoured and always inspired to appear, and perhaps also a little bit more nervous and ambitious than usual.

By the quality and quantity of sounds produced there, it is and will be a symbol of culture in the U. S. A. and a permanent pride of man.

ARTUR SCHNABEL

Lago di Como, Italy

June, 1935

CHAPTER FOURTEEN



PARNASSUS—II

In which is recorded the rise of the great orchestras that have played in Carnegie Hall, with some account of artists and conductors associated with them.

1892—THE PHILHARMONIC ORCHESTRA

THE Philharmonic Orchestra, the oldest in America, came to Carnegie Hall fifty years after it was founded (1842), after its progress from Apollo Hall, the Academy of Music, and the Metropolitan Opera House. Indeed this orchestra is now so constant a tenant of Carnegie Hall that it is difficult to think of the one without the other.

Among the conductors who have come to Carnegie Hall throughout the years with the Philharmonic are:

April, 1892—Anton Seidl.

1903-1906—Edouard Colonne, Gustav F. Kogel, Henry J. Wood, Felix Weingartner, Wassily Safonoff, Richard Strauss, Karl Panzer, Frederick H. Cowen, Arthur Nikisch, E. Schuch, B. Glazounoff, Charles Villiers Stanford, Edward Elgar, Willem Mengelberg, Victor Herbert, Max Fiedler, Ernest Kunwald, and Fritz Steinbach.

1906-1907—Wassily Safonoff.

1908-1910—Gustav Mahler.

1911-1920—Josef Stransky.

1920-1921 (season when the Philharmonic and the National Symphony orchestras merged)—Josef Stransky and Willem Mengelberg at Carnegie Hall, Artur Bodanzky and Mengelberg at the Metropolitan Opera House.

1921-1922—Stransky and Mengelberg, with Henry Hadley as Associate Conductor.

1922-1923—Mengelberg and Willem Van Hoogstraten.

1923-1924—Van Hoogstraten, Hadley, and Mengelberg.

1924-1925—Mengelberg and Van Hoogstraten, with Igor Stravinsky and Wilhelm Furtwaengler as guest conductors, and Henry Hadley as Associate Conductor.

1925-1926—Mengelberg and Furtwaengler, with Arturo Toscanini as guest conductor for the first time.

1926-1927—Same.

1927-1928—Toscanini and Mengelberg, with Sir Thomas Beecham and Bernardo Molinari as guest conductors.

1928-1929—Mengelberg and Toscanini, with the following guest conductors: Walter Damrosch, Ossip Gabrilowitsch, Arthur Honegger, Richard Strauss, Bernardino Molinari, and Fritz Reiner.

1929-1930—Toscanini, Mengelberg, and Erich Kleiber.

1930-1931—Toscanini, with Molinari and Kleiber, and Leopold Stokowski as guest conductor.

1931-1932—Toscanini, Kleiber, and Bruno Walter, with Hans Lange as Assistant Conductor, and the following guest conductors: Sir Thomas Beecham, Gabrilowitsch, Vladimir Golschmann, and Ottorino Respighi.

1932-1933—Toscanini and Bruno Walter, with Hans Lange as Assistant Conductor and Issay Dobrowen as guest conductor.

1933-1934—Toscanini, Lange, and Walter, with Otto Klem-

perer, Artur Rodzinski, and Werner Janssen as guest conductors.

1934-1935—Toscanini, Sir Thomas Beecham, Lange, and Klempener.

The Philharmonic gave its first public rehearsal and concert at Music Hall on November 18 and 19, 1892, with Seidl conducting the Tchaikovsky Fourth Symphony, the Prelude to *Die Meistersinger*; airs from Dvořák's *Spectre Bride*, and Saint-Saëns's *Henry VIII*. Madame De Vere Sapiro was the delightful soloist; and Richard Arnold, the revered concertmaster, played the first movement of Beethoven's Violin Concerto. Mr. Krehbiel wrote in the New York *Tribune* of that week, "The effect of the music in the concert room is superb."

Theodore Thomas from Essen, Germany, conducted the Chicago Symphony Orchestra, beginning in 1891, and gave his first concert at Carnegie Hall in 1892.

Walter Damrosch gave the historic first performance of Tchaikovsky's Sixth Symphony—the *Pathétique*.

1893—THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra, founded in 1881, came to Music Hall first in 1893-1894. Prior to that time it had played at Steinway Hall (1887-1890), in Chickering Hall (1890-1893), and at the Metropolitan Opera House (1894-1898). Under the direction of Wilhelm Gericke (1898) the orchestra, because of its growing local popularity, returned to Music Hall, which by that time was called Carnegie Hall.

Some of the conductors of the "Boston Band"—as one critic affectionately calls it—were: 1898–1906, Wilhelm Gericke; 1906–1908, Karl Muck; 1908–1912, Max Fiedler; 1912–1918, Karl Muck; 1918–1919, Henri Rabaud; 1919–1925, Pierre Monteux; since 1924, Serge Koussevitzky.

In praise of Mr. Gericke's second term of service, Henry Lee Higginson, patron of the Boston Symphony Orchestra, has written: *

"Of the many tokens of the skill and power with which by this time he had possessed the Orchestra, a single instance will serve for illustration. At a concert in Carnegie Hall, New York, in December of 1902, all the lights in the room suddenly went out. 'By good fortune,' as the circumstance was described, 'the darkness supervened near the end of a flowing period in the last movement of the Schumann symphony, the band finished clearly the beat and a half which concluded the phrase, paused composedly as if for a hypereloquent rest, and resumed at the moment the light returned. The audience filled the hall with encouraging handclapping.'"

In this year Walter Damrosch staged German opera at Carnegie Hall. Among the soloists were Mme. Materna and Messrs. Schott and Fischer.

Dvořák

Antonin Dvořák, the Bohemian (Czech) composer, made his Carnegie Hall appearance in 1893. His *New World Symphony* (*ms.*) was given on December 15, 1893,

* *The Boston Symphony Orchestra, 1881–1931*, by M. A. De Wolfe Howe. Houghton Mifflin Co., Boston.

by the Philharmonic. Dvořák's first public appearance was under the auspices of the National Conservatory of Music, October 21, 1892.

1894—"CARNEGIE HALL," NOT MUSIC HALL

Beginning November 17, 1894, the Philharmonic's programs bear the title "Carnegie Hall," instead of the former Music Hall. Henri Marteau played Dvořák's Violin Concerto with the New York Symphony Orchestra, and at the same concert Victor Herbert played his own Second Violoncello Concerto. Mr. Damrosch gave Tchaikovsky's Sixth Symphony (*Pathétique*). Eugène Ysaÿe, Belgian violinist, made an early appearance under the Damrosch baton.

1895—YSAÿE

Franz Ondriczek, violinist-composer of Czech parentage, played with the Philharmonic Orchestra.

Eugène Ysaÿe gave his first recital in Carnegie Hall on January 8th. He remained a prominent figure in the music world up to the day of his death a few years ago.

The year 1895 saw the introduction of Richard Strauss's *Guntram* to the New York public (by Walter Damrosch), and the first performances of Rameau's *Suite de Ballet* and Paderewski's *Polish Fantasia*.

1896—IAN MACLAREN, JOSEFFY, AND *Fun on the Levee*

This year was one of débuts and delights. Ian Maclaren (John Watson, D.D.), author of *Beside the Bonnie Brier*

Bush (a best seller in its day) and of *Kate Carnegie*, gave readings, from these books and others, to a throng of admirers.

Bronislaw Huberman at fourteen years of age made a first appearance playing his violin with Seidl's Permanent Orchestra. Heinrich Conried was Huberman's manager. The violinist's first recital was given on November 26th. In 1895, this young musician played in a Vienna concert with Adelina Patti.

Lillian Nordica, George Hamlin, and David Bispham sang in Verdi's *Manzoni's Requiem*. Martinus Sieveking, the Dutch pianist, made his début. Katherine Ruth Heyman, composer, theorist, brilliant pianist, and now a Scriabin enthusiast and specialist, appeared often from this year on, though in conventional programs of Chopin, Liszt, and even Weber.

John Philip Sousa's amazing band played this year. This organization was, historically speaking, a forerunner of Edwin Franko Goldman's superlative symphonic band and of all the bands that Dr. Goldman, as President of the Bandmasters' Association, has stimulated to formation. In Sousa's concert, on this occasion, Arthur Pryor was solo trombonist. He later formed his own excellent band, known all over the world.

Fun on the Levee, one of the last of the minstrel shows of the ancient régime, was given by an amateur group, which today would be massed in a "little theater" project.

Evan Williams, Lillian Blauvelt, and Johanna Gadski sang in concerts and recitals in this year.

Rafael Joseffy, famous pianist, composer, and teacher, who had made his début under Leopold Damrosch in

1879, appeared at Carnegie Hall as soloist with the German Liederkranz Society.

Mrs. Edward MacDowell tells us that her eminent husband held his classes in Chamber Music Hall until Columbia's buildings were ready uptown. The auditorium "was full to overflowing always." Edward MacDowell also played his Piano Concerto with the Boston Symphony Orchestra in the '90's.

1897—DR. JACOBY, BRYAN, AND PLANÇON

This was a year of variations on many themes. The medical profession was proud of Dr. Abraham Jacoby, who took chief part in a meeting of the Academy of Medicine.

Garrett P. Serviss began a series of lectures on the evolution of the earth. Lt. Robert E. Peary told of his experiences in the Arctic, and William Jennings Bryan spoke in a series of talks fostered by the New York Bi-Metallism Association, whose shibboleth was "Sixteen to One"—which seems to be coming back into favor today.

Adolph Neuendorf conducted the Metropolitan Permanent Orchestra. Permanency was so rare in those days, as applied to orchestras, that those with any sense of security inserted the word *permanent* in their titles.

Pol Plançon, the great basso of the Metropolitan Opera Company, sang at Carnegie. Those who heard him as "Mephistopheles" in Gounod's *Faust* can never forget him. He was one of the many great singers whom France has given to the world.

Raoul Pugno, another eminent Frenchman, known

equally as pianist, organist, composer, and teacher, played at Carnegie on December 11th, fulfilling the vast audience's expectations.

1898—ILLI LEHMANN AND POPE LEO XIII

In this year the Pittsburgh Symphony Orchestra came to Carnegie Hall under the baton of the brilliant Victor Herbert (1898-1904), composer of *The Red Mill*, *Mlle. Modiste*, *Naughty Marietta*, and dozens of other operettas, as well as of many works in larger forms not in the operetta class. Emil Paur was conductor of this orchestra from 1904 to 1910.

Lilli Lehmann of Würzburg gave one of her three recitals this year. She was no doubt one of the greatest masters of song. Mme. Lehmann was the teacher of Geraldine Farrar, Olive Fremstad, Melanie Kurt, Marion Weed, and hosts of others. It was Walter Damrosch who introduced her to America, and it was he also who brought Lillian Nordica, Emil Fischer, Max Alvary, Anton Seidl, Milka Ternina, and many others to the American stage.

Frank Damrosch began his leadership of the Oratorio Society on December 3, 1898, presenting the first performance of Walter Damrosch's *Manila Te Deum*.

David Mannes, eminent violinist, became concertmaster of the Symphony Society with this season, continuing until 1912. In 1904 he founded the Symphony Club. He has been prominent in musical education for years and with Clara Damrosch Mannes has conducted the David Mannes School in New York.

In this year the Boston Symphony Orchestra inaugurated its regular series of concerts at Carnegie Hall. Moritz Rosenthal was soloist on Wednesday afternoon, November 9, and Thursday evening, November 10, with Wilhelm Gericke as conductor.

Moving pictures of His Holiness Pope Leo XIII "as he lives today" were given. Carnegie was in these days a great stereopticon and moving-picture house.

The phrase "Miss America" seems to have been used for the first time by Alexander Black the novelist, in picturized lecture on the manners, modes, styles, and activities of the American girl. Black in his usual delightful way coined a living phrase.

Emil Paur was apparently the conductor this year of three different orchestras. Nahan Franko, Edwin Franko Goldman's kinsman, was concertmaster and assistant conductor in those early days of Paur's own orchestra. Later Franko was a conductor at the Metropolitan and later still had his own orchestra. He died a few years ago, always true to old music and abhorring anything else.

The Frames Concert Company, "just from Scotland," fittingly gave a performance in this hall that had a Scotch founder.

Among others appearing at Carnegie this year were the revered Arthur Whiting, American teacher, composer, and pianist; Emil Sauer, pianist, praised by Tchaikovsky when he played in Russia; the Women's String Orchestra; Carl V. Lachmund, pianist and pupil of Moskowski; and Ovide Musin, violinist.

In one of the 1898 programs appears this advertisement:

MUSICAL AMERICA

(The New Musical Paper)

John C. Freund

Moritz Rosenthal, pianist, composer, and writer on piano technique, who played this year at Carnegie, is quoted under the advertisement as saying, "The third number of *Musical America* is the best issue of a musical paper I have ever seen." This magazine after many vicissitudes has regained its ancient prestige under the editorship of A. Walter Kramer.

The Chicago Symphony Orchestra, under Theodore Thomas, gave César Franck's Symphonic Variations and Saint-Saëns's Fifth Piano Concerto; Raoul Pugno and F. A. Guilmant were the soloists.

1899—EMILIO DE GOGORZA

A mass meeting of "Americans in sympathy with the Boers", with New York's mayor, Augustus Van Wyck, W. Bourke Cochran, and other nabobs of the day, was held in this year.

Emilio de Gogorza, baritone, appeared with the Kaltenborn Orchestra; he was then forging his way toward the unparalleled artistry that he has since revealed. Elsa Ruegger, 'cellist, also appeared in this concert. Franz Kaltenborn presented Mark Hambourg, celebrated Russian pianist, on his first American tour. Clara Butt sang on the Children's Concert program directed by Frank Damrosch. Sam Franko directed his American Symphony Orches-

tra at a Packard Business College commencement. He is responsible for the performance of many new works and for valuable musical research.

Carnegie Hall, in the early days, was a gathering place in June for dental, law, medical, mercantile, and art school commencements. There was held this year, too, a great Anti-Saloon Demonstration.

The New York Banks Glee Club, led by H. R. Humphries, gave one of its earliest concerts. It was later and until recently led by Bruno Huhn.

Mme. Blanche Marchesi gave a farewell concert on March 15, 1899, delighting the public with her "marvelous *legato* and classical *portamento*". She was a famous operatic star who in earlier life had studied violin with Nikisch and Colonne. Her mother, Mathilde, taught Gerster, Melba, Calvé, and Eames.

Alexander Petchnikoff, Russian violinist, made his début on November 17th of this year; about eleven years later he became a Royal professor at the Munich Conservatory of Music.

The Musical Art Society, an *a cappella* chorus then in its sixth season, gave one of its usual beautiful concerts.

1900—GABRILOWITSCH, DOHNANYI, AND DE RESZKE

Bach's B minor Mass made its Carnegie Hall début with the Oratorio Society under Frank Damrosch.*

Ossip Gabrilowitsch played—among other works—Tchaikovsky's B flat minor Concerto at his American

* According to Mr. Damrosch's memory, this was an uncut performance. He tells me that his clippings of contemporary criticisms do not mention any cutting. But see Page 260.

début in November. This was one of the most fortunate débuts for the United States.

Mme. Ernestine Schumann-Heink, the beloved singer, and Lillian Nordica (née Norton), the American singer who became under Walter Damrosch's tutelage a Wagnerian artist of significance and beauty, gave a memorable concert. On a gala occasion Edouard de Reszke sang *L'Étoile du Nord* by Meyerbeer and the song of "Plunkett" from von Flotow's *Marta*.

De Pachmann, Gwilym Miles, Fritz Kreisler, Sembrich, Ericsson Bushnell (bass), Richard Burmeister, pianist, and the well-loved Leo Schultz, 'cellist, added interest to this year.

Governor Theodore Roosevelt gave an address on February 6th before a large audience. There was also a mass meeting in the interest of Porto Ricans. The College of the City of New York held its commencement this year in Carnegie Hall before it moved uptown, as did also the College of St. Francis Xavier.

A great memorial meeting was held for the famous evangelist, Dwight L. Moody, in which his co-worker, Ira D. Sankey, sang one of their well-known songs.

Ernst von Dohnanyi's New York début took place in this year; he had been brought to the United States by Wilhelm Gericke for the Boston Symphony Orchestra. He played Beethoven's G major Piano Concerto.

1901—FROM AFRICA TO LEIPZIG

The Honorable Winston Churchill gave a lecture on *The War as I Saw It*—the Boer War, that is—with lantern

slides. The Movietone had not been invented for *that* war!

Marcella Sembrich, with Isadore Luckstone at the piano, gave one of her amazing recitals; Mme. Johanna Gadski and David Bispham gave a joint recital; Jan Kubelik, popular violinist, made his bow to the New York public in December; Maud Powell, fine violinist, and Bispham, with H. H. Wetzler at the piano, gave a concert. The Leipzig Orchestra under the able conductor and violinist, Hans Wilhelm Gustav Winderstein, presented to Carnegie's audience an interesting program. Georg Henschel, Fritz Kreisler, and Campanari appeared in a grand concert, "with an orchestra of 70 pieces".

The New York Society of Ethical Culture, Felix Adler its leader, was using Carnegie Hall as its rostrum during these years.

In all the programs for 1901 the photographs of Jose Hofmann present him as the young and precocious lad he was thirty-five years ago.

Elbert Hubbard, "Fra Elbertus" of East Aurora, New York, lectured, as "the prophet of the better day for everybody," on *The Social and Economic Experiment*. We wonder whether Dr. Coué, that later optimist who followed Hubbard into Carnegie Hall some years afterward, ever read *Fra Elbertus*, who perished with the ill-fated *Lusitania*.

1902—A YEAR OF INTEREST

Playing the G minor Piano Concerto by Camille Saint-Saëns on January 15, Harold Bauer, with the Symphony Orchestra, made his first Carnegie Hall appearance. His

advent marked the beginning of a richer and deeper musical life for New York City.

An interesting triumvirate—Josef Hofmann, incomparable pianist, who had first appeared in public at six years of age, making his début in America at twelve, Fritz Kreisler, violinist, and Jean Gerardy, 'cellist, gave a recital long remembered for its unity of spirit and beauty.

Prince George of Prussia and the Hohenzollern Band appeared in a benefit concert. It was so successful that it was repeated a day or so later.

Milka Ternina sang at the Hall, and Lilli Lehmann gave her last concert there on January 2nd.

Popular concerts on Sunday with the H. H. Wetzler Orchestra started on February 16th. Although the orchestra did not last long, Wetzler brought over interesting musicians from Europe, Richard Strauss among them.

Giuseppe Creatore appeared with one of the finest brass bands of his day. Now (1935) he is leading the New York State Symphonic Band beautifully, under the Federal WPA.

Now appears for but a moment the Philadelphia Orchestra. It gave, in all, eight concerts between 1902 and 1918, beginning its series of five regular evening concerts at Carnegie Hall in the season of 1918-1919.

1903—MELBA, GILIBERT, PATTI, AND DOWIE

Dame Nellie Melba—not yet honored with her title—made 1903 brilliant, to say nothing of one of Adelina Patti's farewells during this year. Charles Gilibert, the en-

trancing French baritone and superlative artist, sang at Carnegie Hall.

Jacques Thibaud, violinist, made an important American débüt on October 30th with the Wetzler Orchestra.

Amidst all this brilliance, nothing was more exciting than the appearance of John Alexander Dowie, evangelist-in-extraordinary, in one of his "round-ups" of sinners.

The Kaltenborn Popular Concerts were heard this year, besides a "Young Ladies' Harp Orchestra". A recital was given by the Dannreuther String Quartet, formerly the Beethoven Quartet, founded by Gustav Dannreuther, who became later—in 1907—a teacher at Vassar College.

1904—POETRY, TRAVEL, RICHARD STRAUSS, AND THE RUSSIAN SYMPHONY ORCHESTRA

Many great singers appeared at Carnegie Hall this year, among them the Dutch opera singer, Anton van Rooy, who sang with great power in Wagnerian opera at the Metropolitan.

Marie Nichols, charming American violinist, gave a concert with Ferruccio Busoni and another with David Bispham. Mme. Nichols is now teaching at the Sarah Lawrence College, Bronxville, New York.

With Bauer and Casals in America, the early 1900's were richer in art and musical progress because these two men were playing together in concerts and independently in recitals.

Pablo Casals, incomparable 'cellist, and Susan Metcalfe, soprano, appeared together and alone. Mlle. Metcalfe was a most engaging soprano—so engaging, in fact, to Mr..

Casals that the two were married in 1914. His skill as a pianist, as well as a 'cellist, was shown when he accompanied Mlle. Metcalfe in song recitals. In 1919 he founded and directed the Barcelona Orchestra in Spain. He is a great 'cellist and teacher and a rare type of human being. Kreisler is said to have remarked that "he is the greatest man that ever drew a bow."

Edward P. Johnson's name appears on a program of this year. Upon inquiry whether "Edward P." could be Edward Johnson, the recently appointed manager of the Metropolitan Opera Association, the latter writes to us as follows: "True enough, in my early youth, I sang in Carnegie Hall, and under the name of Edward P. Johnson. Having been baptized a mere *Edward*, I hoped in my innocence to increase my stature by adding another initial to my name. 'Patrick' was what I decided upon, and I suppose it was the Irish in me that spoke. So many years have passed that I had almost forgotten this juvenile weakness!"

William Butler Yeats, the Irish poet, appeared at a Carnegie meeting, and the people of New York turned out as if to meet an old friend.

Burton Holmes, famous "travelist," first appeared at Carnegie in this year. Until he leased the main hall in 1910, he used Carnegie Lyceum.

Richard Strauss, the German composer, made his first appearance in New York at John Wanamaker's, 10th Street and Broadway, conducting (on April 8 and 16, 1904) the Hermann Hans Wetzler Orchestra. These concerts were invitation affairs. In speaking of Strauss's connection with the Wetzler organization, Henry T. Finck,

then the brilliant music critic of the *New York Post*, said that the connection was none too successful. The orchestra at one time broke down during one of Strauss's works, and there had been so much bickering at rehearsals that when Strauss later encountered a fault-finder in Boston, he inquired whether the man was not from New York! The orchestra, organized in 1903, died when its millionaire sponsor passed away. Strauss conducted his *Domestic Symphony* and *Enoch Arden* with the Philharmonic Orchestra on April 21, 1904.

Pauline Strauss de Ahna, whom Strauss had married in 1894, came to America with him. She had created the rôle of "Freihild" in his *Guntram*.

Modest Altschuler's Russian Symphony Orchestra gave its first concert on January 7th. Altschuler did valuable work for the American musical world in bringing Russian music to its notice. Some of the composers introduced by this hard-working young man were Ippolitoff-Ivanoff, Liadoff, Rachmaninoff, Konius, Spendiaroff, and Scriabin. Among those who made their American or New York débuts under Altschuler's baton, at Carnegie Hall, were Rachmaninoff, Josef Lhevinne, and Mischa Elman.

In 1904 Frank Damrosch arranged dates for his Young People's Symphony Concerts and for the Musical Art Society, that joy-giving *a cappella* organization.

1905—KREISLER, SAFONOFF, AND SPENCER

One of New York's ablest voice teachers, Janet Spencer, vibrant contralto, appeared; as did also Corinne Rider-Kelsey, as soloist with the Oratorio Society. Wassily Safo-

noff, the vigorous Russian conductor of the New York Philharmonic, led Fritz Kreisler through a glowing concert at a time when this great violinist was at his best.

Frank Damrosch became conductor of the Musical Art Society, founded by James Loeb, and gave New York many delectable musical experiences.

1906—SAINT-SAËNS AND OTHERS

Here are some of the names in this year's roster of Carnegie Hall:

Camille Saint-Saëns, French composer of *Samson and Delilah*, *The Carnival of Animals*, and other familiar works, who at the age of seventy-one arrived here at Walter Damrosch's invitation, played the piano like a vigorous young man. Walter Damrosch said that he had heard the French master play with incredible swiftness and clarity, wearing lisle gloves! "His fingers," said Mr. Damrosch, "seemed actually to run away with him. Saint-Saëns died at eighty-four years of age, and all Paris—governmental, artistic, and scientific—united in giving him imposing and significant obsequies." It was during this season that Mr. Damrosch presented the five piano concerti of Saint-Saëns.

Ruggiero Leoncavallo, composer, brought the La Scala Orchestra from Milan to Carnegie Hall on October 8, 1906.

Emma Calvé, mezzo-soprano *in excelsis*, and unsurpassed as "Carmen," sang to a delighted throng. Her début was made at the Metropolitan Opera House in 1893 under the management of Abbey and Grau.

Josef Lhevinne made his American début at Carnegie

Hall on January 27th with the Russian Symphony Orchestra. With his wife, Rosina, an able pianist who plays in two-piano concerts with him, he now (1935) lives in New York, having become an important factor in its musical life.

Rudolph Ganz, pianist and conductor, played the Liszt Piano Concerto in E flat brilliantly, under Weingartner, on February 4th.

Etelka Gerster, gifted actress and operatic soprano, sang with the Musical Art Society, Frank Damrosch conducting.

The Kaltenborn Orchestra gave one of its popular concerts. The Volpe Orchestra, founded in 1904 by Arnold Volpe, appeared this year and in annual series of concerts until 1914. Mr. Volpe said in a letter to the writer, "A Carnegie Hall appearance was always an inspiration to me and to the members of my orchestra."

1907—PEACE!

The greatest event in 1907 was the Carnegie Peace Festival given under Andrew Carnegie's own supervision. He was a most enthusiastic advocate of peace; he could see no reason or argument that could make war sensible. At his own expense he entertained representatives and their *entourages* of many nations. For this occasion Carnegie Hall probably held the most brilliant gathering ever assembled under its roof. Diplomats from every nation were present. During the festival week a glamourous hope for peace was dominant; yet—seven years after this Peace Festival—

there began the most calamitous war in the history of mankind.

On February 28th, Scriabin's First Symphony was played. It was, according to H. E. Krehbiel, "new to the local list." Scriabin was in a box and was "much lionized" when his presence was discovered after the *Scherzo*, which had to be repeated. On November 14th Lea Luboschutz, mellow violinist, made her impressive début with the Russian Symphony Orchestra, playing the Tchaikovsky Violin Concerto. At present, in addition to her concert hall appearances, she is on the staff of the Curtis Institute.

A Tammany Hall meeting was held as well as a meeting of the St. Francis Monastery in this year.

The New World Welcomes Two Violinists

On December 10th, Mischa Elman made his glittering début playing Tchaikovsky's Violin Concerto with the Russian Symphony Orchestra under Modest Altschuler. Elman steadily deepens and mellows. Among all the violinists who come and go, he infuses his interpretations with something very rare, very lovely, and very heartening.

The American violinist and composer, Albert Spalding, made his important début with the New York Symphony Orchestra. Besides his constant recital work, he has written, among other compositions, two violin concerti. He is always ready to serve any cause in which he can be helpful; at an auction in 1935 for the Musicians' Relief Fund,

he officiated as one of the most sparkling auctioneers who ever wielded a bow or a gavel!

Mme. Fanny Bloomfield-Zeisler, pianist, gave an exhibition of her unforgettably poignant playing.

In this year Dr. Walter Damrosch gave a Beethoven series and a Mendelssohn festival, besides many other works including Anton Bruckner's Fourth Symphony in D minor.

A famous evangelist, Gypsy Smith, used Carnegie Hall to bring salvation to Sodom!

1909—AN IMPORTANT YEAR—RACHMANINOFF

Emma Eames is recorded as singing in Carnegie Hall on February 26, 1909, eleven days after her farewell to opera at the Metropolitan Opera House on February 15th.

Gustav Mahler made his historic appearance with the New York Philharmonic Orchestra on March 21st. His first appearance in America was at the Metropolitan Opera House on January 1st, 1908, conducting *Tristan und Isolde*.

The Dresden Philharmonic Orchestra gave a concert during this year.

Annie Besant, the theosophist, was another speaker at the Hall.

Dr. Ludwig Wüllner, one of the greatest *Lieder* singers of all time, who made his début in 1908, sang at Carnegie Hall in 1909.

Sergei Rachmaninoff, profound musician and composer, made an appearance in New York on November 13, 1909, playing his own Second Piano Concerto, with the Boston

Symphony Orchestra, under Max Fiedler. Rachmaninoff now lives, composes, and plays among us in New York, spending his vacations in Switzerland. His first visit to this country was in 1909, when he gave a pre-début recital on November 4 at Smith College.

Dr. Damrosch gave a first reading of Elgar's First Symphony, in accordance with his usual enterprise.

1910—ELLEN TERRY, ISADORA DUNCAN, AND CELEBRATED
OPERA STARS

Isadora Duncan, the immortal dancer, appeared with the New York Symphony Orchestra, Walter Damrosch conducting. She gave the Dance a new impetus and reason for being and gave its appreciators another medium from which to derive rich enjoyment.

Liza Lehmann, the English soprano and composer of songs, made a tour of the United States, including a concert at Carnegie Hall. Her songs are still popular with singers, particularly her cycles *In a Persian Garden* (from *The Rubaiyat of Omar Khayyam*) and *Nonsense Songs* (from *Alice in Wonderland*).

Mary Garden, American dramatic soprano, in her prime during this period, galvanized a huge audience, as is her way.

John McCormack, Irish tenor, because of his infallible artistry filled and always has filled Carnegie Hall to capacity. He has brought art-song as well as folk-song via Carnegie Hall to "all the people all the time". This has been his most important service to art.

Alma Gluck, popular American artist and celebrated

operatic soprano, who made her début at the Metropolitan Opera House in 1909, charmed a large Carnegie audience.

After his Hammerstein opera labors, Edmond Clément, the Parisian tenor, gave a finished and delightful account of his art at Carnegie Hall. Alessandro Bonci, the exceptional Italian lyric tenor, was also among the singers this year. He too was of the Manhattan Opera Company and enthralled American audiences wherever he sang. He became a member of the Metropolitan after Hammerstein's superb adventure—the Manhattan Opera Company—collapsed.

Ellen Terry, England's great lady, the pet of two continents, appeared at Carnegie Hall before an intensely interested audience.

Charles Dana Gibson spoke at Carnegie this year.

To make 1910 more interesting, Carnegie Hall presented Charles Edward Russell, the enlightened Socialist; Senator A. J. Beveridge of Illinois, statesman and writer; Emmet, the Irish patriot; and Mrs. Carrie Chapman Catt, the indefatigable worker for woman's place in the sun—but with a parasol, of course!

Louise Kirkby-Lunn, the English operatic and concert contralto, who made her début at the Metropolitan Opera House in 1902, came to Carnegie Hall in this year, for one of her many appearances there.

Among other events were: the People's Concerts (founded by F. X. Arens) and concerts by the Russian Imperial Orchestra, the Telharmonic Orchestra, and the Balalaika Orchestra of Russia. The last-named orchestra gave the New York public their first taste and sight of

the Russian *balalaika*, an instrument which is now familiar even in cafés.

In this year the Free Synagogue came to Carnegie Hall, where it still holds its Sunday morning services under the eloquent Dr. Stephen S. Wise.

1911—TETRAZZINI AND THE BEN GREET PLAYERS

Harold Bauer, the man and pianist who ennobles every structure he enters and every audience he reaches, brought honor again in this year to Carnegie Hall. He is president of the Beethoven Association, which under his leadership has become a factor in the music world at home and abroad.

In this year appeared Vladimir de Pachmann, Russian pianist, as famous for his facial technique as he was for his advocacy of Chopin. Because of this dual renown the wags called him the “Chopanzee”.

Efrem Zimbalist, the eminent Russian violinist and husband of Alma Gluck, made his American début with the Boston Symphony Orchestra on October 27th in Boston, and on November 13th played at Carnegie Hall. He was strikingly mature and had been so since his youth. The years bring him more of that communicable essence, and ever richer, that emanates only from the fundamental musician.

The Theodore Thomas Orchestra, reverting in 1913 to its original name the Chicago Orchestra, “came to town” under Frederick Stock.

Maurice Renaud, the satin-voiced French basso, with

the Manhattan Opera Company from 1906 to 1910, was heard in Carnegie Hall on January 10th, 1911.

Luisa Tetrazzini, famous and skilful Florentine operatic coloratura soprano of the Chicago, Hammerstein, and Metropolitan Opera companies, treated her Carnegie Hall audiences to her flawless and crystalline vocal *fioriture*.

Maggie Teyte (sometimes spelled *Tate*), gifted English singer noted for her altitudinous soprano, sang at Carnegie on November 16. She had been a member of opera companies in Europe and America. Her American début was in Philadelphia as "Cherubino" (*Le Nozze di Figaro*) on November 4, 1911, twelve days before her Carnegie Hall appearance.

Frances Alda, American lyric and dramatic soprano, first wife of Signor Giulio Gatti-Casazza, made her appearance this year. There was also heard Dudley Buck, singer and singing teacher, son of the noted organist, composer, and teacher.

To illustrate Carnegie Hall's diversity, its list included this year: a Japanese Musical Aid concert; a performance by the Tivoli Opera Company; Buffalo Jones, lecturer; and the Ben Greet Players in Shakespeare's *A Midsummer Night's Dream* and *As You Like It*.

1912—MUSIC AND SUFFRAGE

This year is heterogeneous and for that reason interesting. Elena Gerhardt, gifted Saxon contralto, one of the world's greatest *Lieder* singers, made her début on June 9th to a small audience. Olive Fremstad appeared in aid of a Nurses' Home. Jeanne Gerville-Réache, dramatic so-

prano, whose "Delilah" has become historic, engaged New York's music lovers' attention. Yvonne de Tréville, coloratura of international fame, sang in a Charles Wakefield Cadman opera. Ernest Schelling, gifted American pianist, composer, and conductor, who had made his début at the age of four in the Philadelphia Academy of Music, appeared at Carnegie. He is now conductor of the Young People's Concerts of the Philharmonic-Symphony Society of New York. Rudolph Ganz, delightful pianist and one-time conductor of the St. Louis Symphony Orchestra, again charmed his listeners by reason of his technique and the catholicity of his appreciation of musical works. Arthur Friedheim, born in St. Petersburg (now Leningrad) of German parents, and a pianist of rare attainments, made his first appearance in 1891, returning in this year—1912—to his loyal following.

Two orchestras of two distinct types appear now—the *Athenian* String and the *London* Symphony orchestras. The latter made its American début (April 8th), led by Arthur Nikisch.

Now comes an event! Emmeline G. Pankhurst, the English militant suffragist, gave one of her most rousing speeches at her first rally on January 12th. The Pankhurst meetings necessitated the presence of police to keep crowds and enthusiasm compatible!

Miss Jane Addams, founder of Hull-House, Chicago, spoke. Her services to America are immortal. Her greatest ideal was peace. She later served as a delegate to Geneva to discuss ways and means toward peace, dying in 1935, when peace seemed far away.

Among the other happenings in this year were: a meet-

ing of the United Irish League under Redmond; the Countess of Warwick's advent; and the Charles Dickens Centennial. Besides, the following musicians appeared: Leo Slezak, the gifted Moravian dramatic tenor; Karl Jörn, Russian lyrico-dramatic tenor; Oscar Seagle, American baritone and *Lieder* singer; Katherine Goodson, eminent English pianist; Titta Ruffo, dramatic baritone; and Mary Garden and Ysaye in joint recital.

1913—FROM THE ARCTIC TO VENEZUELA

Julia Culp, from Holland, opened the brilliant season of 1913. At first a violinist, she became later a *Lieder* singer of great interpretative ability and appeared often in recital and with the large orchestras on the American continent.

Roald Amundsen, the Arctic explorer, and Frederick Cook, bogus discoverer of the North Pole, lectured before large audiences.

Dame Nellie Melba sang with the New York Symphony Orchestra on October 21st, and Geraldine Farrar, the people's beloved "Jerry", sang October 25th. In 1935 Farrar again delighted millions all over the world as a radio commentator during the Metropolitan Opera broadcasts.

Teresa Carreño, of Caracas, called the "Valkyr of the Piano," attracted great crowds. She, too, was a Damrosch importation. Indeed, the Damrosches were the greatest importers of their day!

The Minneapolis Symphony Orchestra gave a concert on February 21. It was founded in 1903 with Emil Ober-

hoffer as its first conductor. Henri Verbrugghen followed him in 1923, and in 1935-1936 Eugene Ormandy was the director. Ormandy has recently been engaged to conduct the Philadelphia Orchestra.

Dame Clara Butt, the English contralto, married to the baritone, R. K. Rumford, gave a well-heralded and much enjoyed concert at Carnegie Hall in her third successful tour of the world, 1913-1914. She was a pupil of Bouhy and Mme. Gerster. Sir Edward Elgar, Cliffe, and Bedford wrote works especially for her.

1914—DESPITE THE WORLD WAR

More glowingly than ever does Carnegie Hall in the next few years of the World War mirror the life and thinking of the world.

Never did music meet a greater need than during the war years. Among the solace-bringers were Olga Samaroff, eminent American pianist and musicologist, who on November 28 delighted a large audience with her skill and charm, while Josef Hofmann and Mischa Elman made an incomparable team on April 17, doing much to alleviate the distress aroused by the grim rumors from the Front.

Admiral Evans, of the United States Navy, spoke on March 17, St. Patrick's Day.

The New York Little Symphony (conducted by Georges Barrère, flutist *in excelsis*), later called the Barrère Little Symphony, played in a Red Cross benefit; Carolyn Beebe, founder of the New York Chamber Music Society, played the piano, and Olive Fremstad sang.

1915—HERBERT WITHERSPOON AND THE SECOND YEAR OF WAR

A benefit for the Italian war sufferers was held on November 1. Colonel Frederick Palmer, war correspondent returned from the Front, recounted his experiences to a packed Hall.

Fritz Kreisler, wounded in the War, limped to the stage amid the thundering applause of an audience intent on showing its love and appreciation of this great-hearted genius, despite the fact that he had been fighting on the Austrian side.

Mr. and Mrs. Vernon Castle appeared in a program demonstrating the evolution of the Dance, with the New York Symphony Orchestra. Isadora Duncan presented six of her dancers for the first time in America with the same orchestra.

Harriot Stanton Blatch of the Women's Political Union celebrated, on June 29, the hundredth anniversary of the birth of her mother, Elizabeth Cady Stanton, who had been one of the earliest advocates of women's rights.

Herbert Witherspoon, dramatic basso of the Metropolitan Opera House, where he had made his début as "Titurel" in *Parsifal*, on November 26, 1908, appeared in concert on November 22 in Carnegie Hall. Later he became impresario of the Chicago Civic Opera Company for a time, returning from Chicago to New York after the Insull debacle. He then taught privately and at the Juilliard School of Music in New York. In 1916 he married Florence Hinckle, soprano. In 1934, some years after her death, he married Blanche Skeath, well known in the music world. Twelve months after this marriage he was

elected general manager of the Metropolitan Opera Company. To the profound grief of laymen and professionals, he died suddenly, on May 10, 1935, while at work planning the opera season for 1935-1936. Edward Johnson, who had been appointed Assistant Manager, succeeded him.

1916—AN OPEN FORUM

This year was rich and varied. The record of its listings demonstrates how cosmopolitan and free from prejudice Carnegie Hall was in wartime.

February 2nd was marked by a program, both traditional and futuristic, by Germaine Schnitzer, the highly gifted French pianist, pupil of the eminent Raoul Pugno, and Francis Macmillan, violinist, who had done such good work in the War encampments. On November 20, Mme. Schnitzer appeared alone, revealing power, sensitiveness, and a rich and adaptable technique.

The Sing Tsin Gtang Orchestra from China made its bow. Paderewski and Casals appeared in a concert together. Another of the many benefit concerts for the St. Andrew's Coffee Stands was given on April 17. Leo Ornstein, the modernist composer-pianist, came to Carnegie Hall. Then appeared the Christian Kreins Symphony on April 29; the Swedish Symphony Orchestra; Ethel Legin-ska, brilliant though eccentric pianist, who is now a conductor; and Percy Grainger and Julia Culp in a joint recital.

Besides these, there were the following important events and appearances: S. S. McClure, editor, publisher and lec-

turer; a German benefit concert; Anna Case, the American soprano; Eddy Brown, American violinist of Polish-Russian descent, now delightfully educating the radio audience in violin literature; Marie Sundelius, the Swedish singer; Rabindranath Tagore, the Indian poet; an Austrian war relief benefit; Margarete Matzenauer, the Hungarian contralto with the phenomenal memory and luscious voice; Guiomar Novaes, the gifted Brazilian pianist; Captain Ian Hay, talking about the War; a Spanish benefit concert; and a birth-control mass meeting!

1917—POLICE, WAR, AND HEIFETZ

Of course, in 1917 there was a "Keep Out of the War" meeting. Events, other than the usual Philharmonic concerts, were somewhat war-tinged.

Captain Kleinschmidt spoke on "The Picture Behind the German Lines". His first lecture drew only a small audience, but at the subsequent ones the police were called to keep a vast throng in order.

Burr McIntosh, war correspondent, traveler, and later photographer, also spoke of his experience in the war zone. An anti-war meeting was held in Carnegie on April 2, but war was declared by the United States on April 5, in spite of this meeting, and in spite of Andrew Carnegie's great hope and vast expenditures in the cause of peace!

Herbert Witherspoon and Florence Hinckle gave a recital in this fearful year.

Then came Sir Ernest Shackleton in a lecture on the South Pole, which must have been somewhat more diverting at this time than was the benefit concert for the

French and British with Arthur Balfour (Earl of Whittingham, 1922) speaking; Guy Empey, the first of the soldier-authors, whose *Over the Top* was a best seller in a warring world, gave his ideas on the War; a big Red Cross meeting was held; Lowell Thomas lectured on Alaska. Ilya Tolstoi, son of the Russian novelist, spoke, and Elizabeth Gutman, American soprano, sang as soloist with the Ukrainian Chorus on this program.

Mano Zucca's *Fugato humoresque* was given by the Philharmonic Society in this year. Madame Zucca, who had been a pianistic infant prodigy and singer, has written some five hundred songs.

Bringing hope and joy, the début of the marvelous youth Jascha Heifetz took place at Carnegie Hall on October 27. Since that day Heifetz has captured the imagination of critics and laymen alike, his work increasing yearly in superlative finish, rare beauty, depth, and humanness.

1918—CARUSO AND GALLI-CURCI

A Red Cross benefit performance on May 23 recruited a trio never to be marshaled again: Enrico Caruso, Jascha Heifetz, and Sergei Rachmaninoff—glittering magnets that drew hordes of people and substantial funds.

Floyd Gibbons, war correspondent, not yet a radio personage, gave one of the fashionable “front-line trench” talks of the War period, on September 8; Vilhjalmur Stefansson, the Arctic explorer, born in Manitoba, Canada, and discoverer of many Arctic regions, lectured on October 31.

Mabel Garrison, coloratura soprano, who joined the Metropolitan Opera Company in 1914, was heard here on November 2.

A Negro war relief meeting joined its efforts to those of other bodies throughout this year to aid soldiers' and sailors' families in distress.

Amelita Galli-Curci, sensational operatic coloratura soprano, sang on March 1 after her brilliant and popular operatic appearances with the Chicago Opera Company and with the Lexington Opera Company in New York. According to Walter Heck of the Carnegie Hall box-office, people stood in line for tickets from nine o'clock in the morning onward, and by evening the line extended to 6th Avenue.

Helen Moeller, the dancer, created a furor at the Metropolitan Opera House with her band of almost nude dancers. The newspapers made a riotous story of the event. On the following day she engaged Carnegie Hall for another dance recital, and the Carnegie Hall box-office was fairly mobbed for tickets at five dollars apiece.

Giuseppe de Luca, the Italian operatic baritone, sang at Carnegie Hall. He is one of the Metropolitan's most finished artists.

The Cleveland Symphony Orchestra played under the leadership of Nikolai Sokoloff. Mr. Sokoloff founded the New York Orchestra in 1933. He transferred it later to Westport, Connecticut, where he gave interesting outdoor presentations.

On February 21, Henri Verbrugghen, Belgian conductor, made his New York début, conducting the Russian Symphony Orchestra.

John Powell, the Southern composer, appeared in a lecture-recital on May 23, and Toscha Seidel, Russian violinist, gave a concert.

Joseph Rosenblatt, the far-famed Jewish cantor, gave one of his enthusiastically attended recitals. He died recently in Palestine just after singing in a moving picture, *The Romance of Palestine*.

1919—PRESIDENT WILSON, D'ALVAREZ, TARASOVA, AND
STOKOWSKI

On July 9, 1919, at 5:30 P.M., President Wilson used Carnegie Hall to deliver his message to the American people, immediately after leaving the ship that had brought him from France. In his speech he called the Peace Treaty with Germany a just one! "Now, the great task," he said, "is to preserve it [peace], so that when the big reckoning comes, men may look back upon this generation of Americans and say they were true to the visions which they saw."

The year 1919 marked the first appearance at Carnegie Hall of the (Musicians') New Symphony Orchestra, conducted by Edgar Varese at the first concert, and subsequently—in 1919–1920—by Artur Bodanzky. The latter shared the season of 1920–1921 with Mengelberg as guest conductor. At this time the orchestra was renamed the National Symphony; it merged with the Philharmonic some years later.

A rather invigorating event occurred when the Philadelphia Orchestra, in 1919–1920, began its yearly series of five concerts in New York City under Leopold Stokowski.

In 1920-1921 the number of concerts was increased to eight, later to ten, and in 1934 dropped back to eight.

The Society of Ancient Instruments met at Carnegie Hall. The Clef Club, an association of Negro instrumentalists, gave a most stimulating "show" consisting of Negro sketches and music.

Hulda Lashanska, the refreshing and delightful soprano, appeared early in February.

Nina Tarasova, the Russian singer and *diseuse*, appeared on October 20 for the first time at Carnegie Hall, beginning a most successful series of five concerts with phenomenal box-office receipts.

Marguerite D'Alvarez, the Peruvian contralto and master of diction, gave one of her first electrifying concerts of Spanish and English songs, as well as a Debussy group. Her concerts became a rallying place for those knowing that interpretation is the foundation of musical art. Helen Stanley is another singer who appeared in 1919.

Mischa Levitzki, the popular young Russian pianist, played on November 18. He had come to America three years earlier. He is one of the first of the serious musicians to have appeared as a soloist at a moving-picture theater. Benno Moiseiwitsch, the esteemed Russian pianist, made his début on November 29. Sir Philip Gibbs, the English author, lectured on the War; Major General O'Ryan of the 69th Regiment, 127th Division, spoke on a timely subject.

Thelma Given, violinist, made her début at Carnegie Hall, playing, among other works, Kryjenovsky's *Russian Romance* (new) and Halvorsen's *Norwegian Dance* (new).

Edwin Hughes, pianist, gave a lucid and spirited presentation of Saint-Saëns's Piano Concerto in G minor with the Philharmonic Orchestra under Josef Stransky.

1920—ORCHESTRAS AND DÉBUTS

Sir Oliver Lodge, the English scientist, lectured on Spiritualism on February 9; so great was his popularity that he appeared again the next morning at eleven o'clock and filled the hall to overflowing. A spiritualist meeting to recall the War dead was held on May 13, and this, too, was phenomenally successful.

Captain Bruce Bairnsfather, English author of *The Better 'Ole*, appeared on January 31. Maurice Maeterlinck, Belgian essayist and playwright, author of the play *Pelléas et Mélisande* on which Debussy based his opera of that name, started the year (January 2) at Carnegie Hall. Unfortunately there were no loud-speaker mechanisms in those days, and his voice was so low that few could hear him.

Many orchestras appeared this year: the Detroit Symphony, Ossip Gabrilowitsch conducting; the American Orchestral Society (which later became the National Orchestral Association under the leadership of Leon Barzin), Chalmers Clifton conducting; the Chicago Symphony, Frederick Stock conducting, and the National Symphony with Artur Bodanzky as conductor.

Four violinists made their débuts: Joseph Stopak; Michael Grisikov (October 25); Vasa Prikoda (November 22); and Mishel Piastro (October 3). Piastro, born in Russia in 1891, is now the concertmaster of the Philhar-

monic-Symphony Society of New York. Pastro often plays solo parts, proving himself a thorough musician as well as technician.

Alfred Cortot, the eminent French pianist, who made his début on October 30, regaled his audience with beautiful playing. Sascha Jacobsen, violinist, now of the Musical Art Quartet, who was on Carnegie Hall's roster for this year, has since become important in concert and radio.

Reinald Werrenrath, popular American baritone, whose first important engagement was at the Worcester Festival in October, 1907, sang at Carnegie Hall this year; as did Tito Schipa, illustrious Italian tenor.

Rosa Ponselle, of the Metropolitan, is recorded as having sung with the Philharmonic Orchestra during this season. She has since gathered the rewards due to her warm soprano range.

1921—A GREAT YEAR

Here is a list of a few of the 350 or more entries on the Carnegie Hall records for 1921—a banner year:

Paul Kochanski's début with the New York Symphony Society in Brahms's Violin Concerto, Walter Damrosch conducting; Elly Ney's début in a Beethoven recital on October 15, and on the 26th with the Philharmonic, playing a Tchaikovsky Piano Concerto; Erika Morini, Hungarian violinist, made her début on January 26 under Artur Bodanzky, playing the Mendelssohn Violin Concerto and a Vieuxtemps Concerto; Emmy Destinn, distinguished Bohemian soprano of the Metropolitan Opera

Company; Lucrezia Bori, enchanting soprano of the Metropolitan Opera House, New York's "darling"; Carlo Sabatini, début, February 22, in Bruch's Violin Concerto and Beethoven's *Kreutzer* Sonata; Artur Schnabel, Cärinthian pianist, who at this time hardly made a dent on the public imagination, though he was later to capture the minds and ears of audiences responsive to his extraordinary pianistic and interpretative genius; and Richard Strauss, beginning his American tour of 1921 at Carnegie Hall.

Bronislaw Huberman, violinist, made his second Carnegie Hall appearance on October 8, twenty-five years after he had played here as an infant prodigy.

A merger took place in 1921-1922, the Philharmonic Orchestra of New York combining with the National Symphony Orchestra. After this amalgamation Stransky was the first conductor of the New York Philharmonic Orchestra, Mengelberg and Bodanzky being guest conductors.

Nina Koshetz, unusual Russian soprano and interpreter of song, made her début on January 12 with the Schola Cantorum, then in its twelfth season.

On December 21, 1921, fourteen pianists and thirteen pianos merged their efforts in a testimonial benefit for Moritz Moszkowski, the gifted Polish composer, who was beset by illness and financial reverses. The fourteen players were: Bachaus (or Backhaus), Bauer, Casella, Friedman, Gabrilowitsch, Grainger, Hutcheson, Lambert, Lhevinne, Ney, Ornstein, Schelling, Schnitzer, and Stojowski. There being no room for a fourteenth piano, Percy Grainger courteously shared his with Ernest Hutcheson. Walter Dam-

rosch conducted. It was probably the most phenomenal gathering of great pianists on one stage at any one time. Walter Damrosch said, on surveying the scene, "They don't need a conductor—they need a traffic officer!"

Erwin Nyieregyhazi began a meteoric concert career in New York in a series of recitals.

1922—SPIRITUALISM, CHALIAPIN, AND PADEREWSKI

Sir Arthur Conan Doyle, the English novelist and creator of "Sherlock Holmes", caused a furor when he spoke on Spiritualism.

Isadora Duncan, the creative dancer and teacher, came to Carnegie for two of her farewell appearances during 1922.

Feodor Chaliapin, the great Russian basso, gave one of the most successful recitals ever heard at Carnegie Hall, on November 5.

Paderewski, after having been Premier of Poland, returned to the concert stage and played at Carnegie Hall on November 22.

Colin O'More, tenor, and later radio star; Florence Easton, brilliant Canadian prima donna and for years among the most versatile members of the Metropolitan Opera; Julia Claussen, able Swedish contralto and member of the Metropolitan Opera; Georges Longy, French oboist; Beryl Rubinstein, pianist, and Sigrid Onegin, contralto, helped make the concert season distinguished. Claire Dux, who made her début in Chicago in 1911, Willem Van Hoogstraten, and the eminent pianist Elly Ney

brought interest and deep satisfaction to Carnegie Hall's audiences.

The Mendelssohn Choir of Canada gave a concert, and Emma Calvé made her last appearance here on June 8.

On October 5 the Ukrainian Chorus, dressed in the costume of their country, gave a concert of Ukrainian folksongs.

1923—DR. COUÉ, ISRAEL ZANGWILL, AND WANDA LANDOWSKA

Among the significant appearances of 1923 were:

Dr. Alfred Coué, the French optimist, who spoke stimulatingly to crowds about feeling better and better every day in every way; Hilaire Belloc, English author; Israel Zangwill, the English man of letters, who spoke at the American Jewish Congress on October 18, with Rabbi Stephen S. Wise and Samuel Untermeyer; and the Sistine Chapel Choir, directed by Antonio Rella, on the evening of the same day.

Then came a mass meeting of the Sons of Italy on October 28 with a first showing of an Italian film. The Knights of Columbus, with the Honorable Royal S. Copeland, celebrated Columbus Day of that year.

Sophie Braslau, celebrated contralto, with the accomplished Ethel Cave-Cole at the piano, gave a recital. At another concert Eliza Elman accompanied her brother Mischa.

The Society of Friends of Music, now unfortunately disbanded, gave a concert with these soloists: Elisabeth Rethberg, Mme. Charles Cahier, Orville Herrold, and Paul Bender, with Artur Bodanzky conducting. Hans

Pfitzner's romantic cantata *Von Deutscher Seele* was the novelty of the program.

Wanda Landowska, harpsichordist and authority on ancient instruments, gave a concert with Georges Barrère assisting.

Other appearances this year were those of Isa Kremer, balladist; Yasha Bunchuk, 'cellist; Willy Burmester, violinist; and Lynnwood Farnam, organist.

Philip James, composer, appeared as organist, with Louis Graveure and Richard Crooks, tenors. Jeannette Vreeland, indispensable, and extraordinary soprano, and Fred Patton sang with the New York Symphony.

The State Symphony Orchestra under Josef Stransky gave a concert with John McCormack. A film version of *Mignon* was shown under the auspices of Will Hays, who was present. The Schola Cantorum under Kurt Schindler gave one of its splendid concerts, with William Gustafson (basso), now deceased, of the Metropolitan Opera House, and Pavel Ludikar, then of the Metropolitan.

Cecilia Hansen, violinist, made her American début. Lillian Gustafson sang with the Oratorio Society in Mendelssohn's *Elijah*, and Carl Flesch, violinist, was heard with the Philharmonic Orchestra.

This was Mengelberg's first year with the Philharmonic.

A concert, *Straussiana*, was given under Estelle Liebling's ægis with Frieda Hempel, Conraad Bos, and Fritz Scheff.

Alexander Borovsky, pianist, proved to be immensely gifted at his Carnegie Hall début on October 17th.

The Oratorio Society held its Jubilee Concert (1873-

1923). Among those taking part were: Charles Haubiel (composer-pianist), accompanist; Richard Hale, baritone; Arthur Hackett, tenor; Philip James at the organ; Ethyl Hayden, soprano; and Amy Ellerman, contralto.

1924—VARIATIONS AND MANY THEMES

Howard Carter, one of the ill-fated English archeologists of the Tut-Ankh-Amen expedition in Egypt, gave two exceptionally successful lectures.

Maria Ivogun, coloratura soprano; Lionel Tertis, violist; and Frederic Fradkin, violinist, contributed to this interesting Carnegie season. The Cincinnati Orchestra, under its arresting director Fritz Reiner, also added to the high quality of music in New York.

The Minneapolis Orchestra was brought to New York by Henri Verbrugghen. Kreisler gave a recital with Carl Lamson at the piano. Leo Schultz, well-loved 'cellist of the New York Symphony Society, played on January 20.

A debate was held on Fundamentalism between Charles F. Potter, Unitarian minister, and John Roach Straton, minister of the Baptist Church opposite Carnegie Hall; as well as one between Scott Nearing, the sociologist, and Charles Russell, Socialist.

Manuel Quiroga, Spanish violinist, accompanied by Samuel Chotzinoff, able pianist and penetrating musical critic, gave Carnegie Hall an interesting program. The enterprising Vladimir Rosing, former director of the American Opera Company, gave a song recital assisted by Nicholas Slouminsky, pianist, composer, and conductor.

Thelma Given played violin works, accompanied by Richard Hageman, composer-pianist.

Royal Dadmun and Merle Alcock were among the singers this season. Frieda Hempel gave her "Jenny Lind" concert in the costume of the period of the "Swedish Nightingale".

Edith Mason, soprano, formerly of Chicago and now of the Metropolitan Opera Company (1935-1936), sang on January 23; the incomparable Friedrich Schorr of the Metropolitan Opera Company sang with the United Singers of New York. Albert Coates, Russian-English conductor, directed the Rochester Symphony Orchestra; and the originators of two-piano recitals, Guy Maier and Lee Patterson, played inimitably.

Felix Salmond, English 'cellist, appeared with Zimbalist and Paderewski, and the Kreins Symphonic Club Orchestra gave a concert; besides, just to make the year more varied, the New York Chiropractic School held its commencement exercises.

Leon Rothier, French basso of the Metropolitan Opera Company, Marguerite D'Alvarez, John Charles Thomas, Harold Hanson, and Dusolina Giannini sang with the Schola Cantorum, under Kurt Schindler.

Georges Enesco, Roumanian violinist and composer, appeared this year with the State Symphony Orchestra, Josef Stransky conducting. Felix Salmond was heard in Dvořák's Violoncello Concerto in B minor, with the Philharmonic Orchestra.

Erna Rubinstein, violinist, and Erno Balogh, composer and pianist, gave a concert.

The opera *Ernani* was given by Maestro Dell' Orifice.

Kendal Mussey came to Carnegie Hall in the interest of the Association of Music Schools; Carlos Salzedo played the harp superbly with the Schola Cantorum, and a "show" was staged by the Ancient Arabic Order of the Nobles of the Mystic Shrine.

Roland Hayes, the Negro tenor, had given some concerts in Aeolian Hall, but shortly thereafter went to Carnegie Hall (February 5). He filled it to capacity, and became known from that time as one of the world's great singers.

Paul Whiteman, the conductor of the band which, in the words of the late Harry Osgood, "made a respectable woman out of jazz", had found Aeolian Hall (February 12) too small, and April 1 of the same year saw him and his band at Carnegie Hall. According to Walter Heck, "Whiteman did a tremendous business." The Marmeins danced, and Abram Chasins directed a string orchestra. Maria Jeritza sang with the State Symphony Orchestra; and John Barclay, baritone, and Sascha Culbertson were heard this year, as well as Richard Burgin, a violinist of rare caliber.

Henry Cowell, modern of moderns, gave a recital of his own works, one called *Piece for Piano and Strings* with parts entitled Floating, Frisking, Fleeting, Scooting, Wafting, Seething!

Margarete Matzenauer, with Frank La Forge, eminent coach, teacher, and composer-pianist, gave a recital; and Toscha Seidel, assisted by Arthur Loeser, a sincere and discriminating pianist, also appeared this season.

Yolanda Merö, scintillating pianist, appeared with the Philharmonic under Mengelberg; Marie Sundelius, ac-

accompanied by Frank Bibb, sang the "Arietta d'Apollo" from *Terpsichore* (Handel-Bibb); and Cornelius Van Vliet, 'cellist, was heard.

Elsa Alsen, dramatic soprano and impressive interpreter of Wagner, sang Isolde's *Liebestod* with the New York Symphony Orchestra under the baton of Ignaz Waghalter in a benefit for unemployed musicians.

Horace Britt, eminent 'cellist, and Helen Stanley, soprano, appeared with the State Symphony in an all-Saint-Saëns program. The brilliant Russian soprano, Maria Kurenko, made her début on October 27. Louise Homer Stires, soprano, with her famous mother Louise Homer, gave an interesting recital. The Odd Fellows' Home was represented by a circus, with dog acts, musical clowns, and other circus features, adding novelty to the season.

Among others who appeared at Carnegie Hall this year was Povla Frijsh, Danish soprano.

1925—DEBS AND RESPIGHI

Joseph Szigeti, violinist, "who makes ordinary people think loftily," came to Carnegie Hall for his American début on December 15, 1925, with the Philadelphia Orchestra.

At the age of eighty, Leopold Auer, the famous Russian violinist and teacher of violinists, made his appearance at Carnegie Hall, accompanied by Rachmaninoff and Heifetz. Both of the younger men were very retiring and for the most part let the old gentleman take the plaudits for himself—a most touching exhibition of the humility of great musicians.

Ottorino Respighi, Italian composer, made his début at Carnegie Hall on December 31, 1925, with the Philharmonic Orchestra, playing his Piano Concerto in the Mixolydian Mode; Mengelberg conducted.

Katherine Bacon made a splendid impression on her appearance with the Philharmonic Society playing César Franck's *Variations Symphoniques*. During 1935 Miss Bacon presented a number of valuable radio programs over the National Broadcasting Company's network.

James Wolfe, basso of the Metropolitan, teacher, and excellent actor, sang the rôle of the "Ocean King" in a concert version of *Sadko* with the Schola Cantorum, December 23rd. Henri Deering, pianist, made his entrance to Carnegie Hall under Ignaz Waghalter's baton in the Rachmaninoff C minor Concerto. Ethyl Hayden, versatile soprano and an unusually understanding and sensitive interpreter of *Lieder*, was heard to the satisfaction of demanding music-lovers.

Marie Thérèse, of the Isadora Duncan School, gave a most delightful exhibition of pantomime and the Dance on October 13, with an orchestra conducted by the enterprising Howard Barlow, who now leads the excellent Columbia Orchestra on Station WABC.

Eugene V. Debs, the distinguished Socialist leader who had been jailed as a pacifist during the War, was heard in a gala Socialist meeting.

A grand concert for the benefit of the Hebrew aged was given on March 21, and a mass meeting with the Goldman Band on April 17. This band played for the Presbyterian Hospital Medical Center on April 30 under the able

direction of its founder and conductor, Edwin Franko Goldman.

At the New York Music Week celebration Bauer, Zimbalist, Rachmaninoff, and others took part.

The Columbia College of Pharmacy held commencement exercises at Carnegie Hall, as did the New York Law School.

1926—TOSCANINI, WILL ROGERS, AND EDWARD JOHNSON

Carnegie certainly showed its kaleidoscopic atmosphere in this year's events.

Edward Johnson, tenor, gave a song recital on March 27. The hall was crowded to hear this unexcelled artist interpret the songs of many nations.

On January 14, 1926, Arturo Toscanini started a musical epoch when he became guest conductor of the Philharmonic. Mengelberg and Furtwaengler were the official conductors. Toscanini gave Respighi's *Pines of Rome*.

Florence Austral, gifted soprano; Mary Lewis, American soprano; Vera Fokine, Russian dancer; the supremely beautiful London String Quartet (now unhappily disbanded); Nevada Van de Vere, well-loved soprano and oratorio singer; the Glasgow Choir; Nina Morgana, excelling soprano; the Westminster Choir; and Count von Luckner, relating his adventures in a German submarine raider during the War—all are to be found on this season's list.

Although he had given two New York recitals at Aeolian Hall and one at the Hotel Biltmore, the acclaim accorded to Walter Gieseking, pianist, as soloist with the

New York Symphony under Goossens at Mecca Temple, impelled him to use Carnegie Hall on March 2.

Nicolai Orloff, an unusually fine young Russian pianist, played on December 19, 1926.

The Detroit Symphony Orchestra, under Ossip Gabrilowitsch, appeared at Carnegie Hall December 7; The Washington Heights Music Club gave a concert with Ethel Grow, contralto; Nikolai Sokoloff presented the Cleveland Orchestra and Mieczyslaw Münz, the poetic Polish pianist, gave a recital. Will Rogers, the kindly American humorist, and the de Reszke Singers entertained a large audience. Mr. Rogers, taken from the world too soon, always added interest to a program.

Eide Norena, coloratura soprano, with Richard Hageman at the piano, made her American début. Victor Wittgenstein, pianist, gave an illuminating recital. At present he is teaching music, and has also been successful as a dramatist.

Pierre Luboshutz, delightful pianist and teacher, also made his first appearance in New York this year, as accompanist for Paul Kochanski—an alliance that was maintained up to the untimely death of the great violin virtuoso. Pierre Luboshutz is one of the world's great accompanists. Among those for whom he has played is Serge Koussevitzky, in the now famous double-bass recitals.

1927—FROM THE SUBLIME TO THE ENIGMATIC

Yehudi Menuhin, who began his public career in San Francisco at six years of age, became a world figure in

music through his playing of the Beethoven Violin Concerto at Carnegie Hall on December 14 with the New York Symphony Society. Very few people had known of his début, which had taken place in 1926 at the Manhattan Opera House in New York City. His Carnegie Hall appearance proclaimed him to a vast audience as a child of great promise. He is one of the infant prodigies whom we can watch grow in musical stature year by year. At eighteen, he is already (1935) a superb technician and is maturing richly as an interpreter.

Lawrence Tibbett, the singing actor and American baritone of Metropolitan stage and cinema renown, appeared too, as did the gifted Rosa Raisa, prima donna from Lemberg, with Giacomo Rimini, baritone; and Elisabeth Rethberg, radiant soprano. The delightful American baritone, John Charles Thomas, appeared after two years abroad; he had sung at Carnegie Hall as a soloist with the Schola Cantorum in 1924. His New York début dates back to December 2, 1918, at Aeolian Hall.

There was a debate between Clarence Darrow, the Chicago lawyer, and Will Durant, writer. Recorded also are the Darrow-Wheeler debates on Prohibition.

The Florentine Choir displayed its prowess this year, and the Ruth St. Denis Company sumptuously entertained with the dances of the Orient.

Richard Crooks, American tenor, gave his first recital at Carnegie on October 26, though he had been heard there previously in oratorio. His first New York recital was at Aeolian Hall in 1925.

The season 1927-28 found Toscanini dividing honors with Mengelberg at the Philharmonic concerts. Furt-

waengler is recorded as conducting Miaskowski's Seventh Symphony with the Philharmonic, February 17. Otto Klemperer and Fritz Busch were impressive guest conductors of the New York Symphony this year.

The Beethoven Orchestra, under George Zaslawsky, began its Carnegie Hall season on October 12. On November 14 Joseph Szigeti, violinist, was soloist with it. After its first concert the following season it went out of existence.

Samuel Gardner appeared as violinist-composer on November 6. The violinist Leon Barzin, conductor of the National Orchestral Association, played on December 19. George Antheil gave, among other works, his historic as well as hysterical *Ballet Mécanique* on April 11, using every imaginable din-maker known to the modern world. Eugene Goossens conducted part of the program, and curiosity had filled the Hall. The assemblage was kept in alternate gales of laughter and of amazement—truly it was an unforgettable experience!

The first *complete* performance in New York City of the Bach B minor Mass was given by the Oratorio Society under Albert Stoessel on April 21.* It is now a celebrated annual feature.

1928—AN ORCHESTRAL CHANGE AND DOUBLE-BASS VIRTUOSITY

The 1928-29 season was a gala one. In the fall of 1928 the New York Symphony Orchestra, the offspring of the

* A note from Mr. Stoessel says: "Judging from cuts marked in the orchestral parts, etc., the performance of Bach's B minor Mass in 1900 was not complete. There was never any questioning of the announcement in 1927 that the performance that year was the first uncut performance in New York City." But see Page 221.

musical struggles of Leopold and Walter Damrosch, merged with the Philharmonic Orchestra, the two becoming thereafter the Philharmonic-Symphony Society of New York.

The Symphony Concerts for Young People, of the Philharmonic-Symphony Society, appeared at Carnegie Hall in 1927-1928, as they had for the last four years at Aeolian Hall, under the baton of Ernest Schelling. Dr. Damrosch's Young People's series continued through 1928-1929, when Ernest Schelling took over both the Children's and the Young People's concerts. These concerts "are a blend of magic-lantern show, lecture, and concert". They have been described as being "as informal as a birthday party, and as instructive as a lesson in school, without the drawbacks of either; for the party leaves no aftermath of indigestion, and the lesson is never dull!" These are broadcast on Saturday mornings over the Columbia Broadcasting System's network.

Mr. Toscanini, in a prize presentation (1928) before the assembled children, said: "It is sweet and dear to me that my friend Mr. Schelling has wished me to convey today the annual prizes to the children. I love and always have loved children. To give them joy is just like giving air and light to flowers. Flowers and children are pretty things, and we are all fond of them. In the heart of children there is always some music to be called out by a touch of sympathy and love. Therefore I have accepted the invitation today to accomplish this very sweet task."

Vladimir Horowitz, the distinguished pianist, made his début on February 20, playing magniloquently Tchaikovsky's Piano Concerto in B flat minor with the Philhar-

monic-Symphony Orchestra. Ezio Pinza, a superlative basso of the Metropolitan Opera Company, sang with the Philharmonic, assisted by the Schola Cantorum.

Other pianists this year included Gitta Gradova, pupil of the gifted teacher Mme. Djane Lavoie Herz, now living in New York; Walter Gieseking, with the New York Symphony under Fritz Busch; Ignaz Friedman; and George Copeland, skilled interpreter of Chopin and Debussy.

William Christopher Handy, an historic figure in the development of Blues with his *St. Louis Blues* and *Memphis Blues*, gave an interesting concert in Carnegie Hall.

La Argentina, probably the most important exponent of Spanish dancing to reach our shores, filled the big auditorium to overflowing and received thunderous applause.

Leon Theremin, the Russian inventor, demonstrated "ether wave music" by means of his electrical invention the Thereminovox. The music is produced by making certain passes with the hands in front of an electrically charged mechanism. In a similar concert somewhat later the Princess de Broglie, French pianist, was soloist. This curious instrument has been taken up by other people, but it is still rather crude, lacking the necessary amount of *vibrato* to be pleasurable to the human ear for very long. It is supposed to be able to reproduce all musical timbres.

Marian Anderson, the incomparable Negro contralto who stirred the audiences in Salzburg (1935) to cheers, sang to rich plaudits at Carnegie Hall, December 30. The Hampton Choir made a New York visit on April 16, and the Film Arts Guild set forth its aim to present better cinema productions.

Naoum Blinder, violinist, made his début on April 10, with the Russian Symphony Orchestra.

Lorenzo Camilieri gave a fine exhibition of layman choral work with his People's Chorus of New York, a most important organization aiming to make people sing.

George Gershwin played his *American in Paris* with the Philharmonic Symphony Society under Walter Damrosch's baton on December 13.

Gertrude Kappel, Metropolitan Opera soprano, appeared with Sokoloff and the Cleveland Orchestra. The Compinsky Trio gave one of its ingratiating concerts during this year. This trio is giving programs on the radio at present.

Max Rosen, well-known violinist, accompanied by Richard Willens, pleased his audience.

On October 23 Serge Koussevitzky, the Russian conductor of the Boston Symphony Orchestra, played the double-bass as a solo instrument, evoking from it amazing nuances. This recital proved how well-founded was Koussevitzky's fame in France and Russia as a virtuoso on the double-bass.

1929—DESPITE THE DEPRESSION

During the fateful year of 1929, Carnegie Hall carried on very much as usual.

On December 6, José Iturbi, the glowing Spanish pianist and conductor, made his New York début, playing Mozart's D minor Concerto with the Philharmonic Symphony Orchestra under Willem Mengelberg. Philadelphia and Boston had already heard him.

Among the events:

On November 5, Paul Robeson, the imaginative and accomplished Negro singer, who had been heard at Town Hall in 1927; on November 29, Ruggiero Ricci, the amazing child violinist, who had made his New York début with the Manhattan Symphony Orchestra under the enterprising Henry Hadley at Mecca Temple in October of the same year; the MacDowell Association of Peterboro, New Hampshire, in a Musical Gambol with twenty-four leading artists participating, and in addition the impressive pianist Elly Ney; Anna Roselle, eminent soprano; Nanette Guilford of the Metropolitan; and the Lenér String Quartet. In February the radiant Ganna Walska gave a song recital, in many and varied costumes, to a packed house. An attractive dance recital was given by Ted Shawn and his company. The Schubert Memorial Concert was held this year, directed by Artur Bodanzky.

The American Symphonic Ensemble (conductorless orchestra) with Paul Stassevitch, concertmaster, aroused the curiosity of New York, November 30. This ensemble sat in a large semicircle and was directed by the concertmaster in the same manner as is a quartet by its first violinist.

A band from Belgium; the Prague Chorus; and the Don Cossacks from Russia, led by the electric Serge Jaroff, are a few of the European offerings of 1929, as well as Arthur Honegger, the French composer, as guest conductor with the Philharmonic; and Alexander Gretchaninoff, the Russian composer, with whom Maria Kurenko gave a brilliant recital.

The Lenox Quartet, with Esther Dale (now in films),

Jerome Swinford, American baritone now teaching at the Sarah Lawrence College, and Paul Althouse, the significant American tenor, gave a concert with the de Pakh Ensemble.

Five pianists gave New York music a decidedly classic flavor: Ernest Hutcheson, of the Juilliard School of Music; Rudolph Gruen; Frank Sheridan of the Kroll-Britt-Sheridan Trio; Carl Friedberg, that almost incomparable player of the classics; as well as Alexander Siloti, friend of Tchaikovsky and pupil of Liszt, now a teacher at the Juilliard School.

Prelude to a Melodrama by Sandor Harmati, conductor and composer, was given by the Philadelphia Orchestra under Leopold Stokowski this year in one of his greatly appreciated concerts in Carnegie Hall.

Fritz Reiner, succeeding Ysaye as director of the Cincinnati Orchestra, made most interesting appearances as guest conductor with the Philharmonic this year, as did also the celebrated Ottorino Respighi, Italian composer. Celius Dougherty, composer-pianist, accompanied Marguerite D'Alvarez in recital. He is one of those rare accompanists who have the creative spirit in their playing.

1930—GERALDINE FARRAR'S FAREWELL

One of the regrettable occasions in the music world during this second year of the Depression was a "farewell" concert by Geraldine Farrar. Carnegie Hall was aglow with admiration for the singer and sad in the realization that it was to be her last appearance in concert. Happily, she gave another recital later.

Many artists appeared on programs who have given great artistic satisfaction; Nathan Milstein, youthful but mature and virile violinist; Beal Hober, soprano; Carola Goya, clever American-Spanish dancer; Alfred Wallenstein, 'cellist, who appeared as soloist and is now first 'cellist of the Philharmonic; Jan Smeterlin, pianist; Beniamino Gigli and Giovanni Martinelli, both eminent members of the Metropolitan Opera; Beniamino Ricci, baritone; Louis Graveure, tenor, back in New York after a long sojourn in other parts of the world; and Scipione Guidi, then concertmaster of the Philharmonic, who was soloist with the orchestra on March 27, Toscanini conducting. Gregor Piatigorsky, 'cellist, gave his first New York performance on January 24, drawing high praise. The musicianly violinist William Kroll was heard, accompanied by Emanuel Bay.

There were three interesting joint-recitals by Florence Austral and Pasquale Amato; by Mary Garden and Walter Gieseking; and by Elman and Gabrilowitsch. Editha Fleischer, the clear-voiced soprano of the Metropolitan Opera Company, who is usually the "bird" in *Siegfried*, sang with the Schola Cantorum.

The National Negro Pageant took place; and the Lithuanian Chorus gave an interesting concert.

Rose Bampton, contralto, sang this year in a student concert of the Curtis Institute, and Helen Oelheim sang in a concert with Martinelli. At another concert Hans Barth, using both the harpsichord and the familiar piano, skilfully demonstrated also his quarter-tone piano, with very interesting music written especially for it.

"Prudence Penny"—the pen-name of the Woman's Edi-

tor on the New York *American*—gave one of her many presentations “of interest to women”.

Lewis Richards, accomplished harpsichordist, appeared with Louis Graveure in the latter's song recital.

Richard Burgin (concertmaster of the Boston Symphony Orchestra) and Louis Edlin (concertmaster of the National Orchestral Association) were heard this year; so also was Kurt Ruhrsheit, admirable pianist and member of the Metropolitan Opera staff of conductors.

Ezra Rachlin gave a recital in which he showed great promise, fulfilled in 1935.

1931—MAURICE CHEVALIER AND MARY WIGMAN

January gave New York three choirs—the Westminster of Dayton, Ohio—now of Princeton, N. J.; its own Paulist Choristers; and the Schola Cantorum under Hugh Ross, successor to Kurt Schindler.

Maurice Maréchal, the French 'cellist; Robert Goldsand, accomplished young Austrian pianist; Gabrilowitsch, conducting the Philadelphia Orchestra; and Percy Grainger, the Inimitable, all came to Carnegie Hall. Leon Barzin, a particularly gifted young conductor, led the National Orchestral Association, that amazing organization of student players, men and women, which was successor to the American Orchestral Association Orchestra, led by the able Chalmers Clifton. At one of its concerts of this year Georges Barrère, incomparable flutist, was soloist.

Richard Tauber, that popular German tenor who is often called the “German Caruso”, gave a Franz Lehar recital in Carnegie.

Henry Hadley conducted the Manhattan Orchestra, with Rafaelo Diaz, tenor, as soloist, at one concert, and with Gina Pinnera, soprano, at another. Sascha Gorodnitzki, skilled pianist, helped to make 1931 an interesting year. Two other pianists were heard this year: Martha Baird and the gifted young Sidney Sukoenig.

Maurice Chevalier, the popular French screen actor, and Fray and Braggiotti appeared with the Barrère Little Symphony. Barrère and his group also played in a concert with Maria Kurenko, soprano. The Grenfell Association held a meeting; and Dr. Stephen S. Wise and Bertrand Russell debated on the subject: *Is Modern Morality a Failure?* Lily Pons, the engaging French soprano of the Metropolitan Opera Company, sang in one of her earlier appearances at Carnegie Hall.

Mary Wigman, the German dancer—whose exponent, Mary Wallman, had been here before her—gave many recitals in New York, arousing much discussion. Her methods differ from those of many other dancers, and two violent camps were arrayed in pitched battle.

Leonora Corona, soprano, with the famous coach and accompanist, Walter Golde, was heard this season.

Frances Sebel, soprano, gave a costume recital of songs from Roumania, Hungary, and other countries.

Arthur Rosenstein, coach and accompanist of high order, accompanied Geraldine Farrar in another "last" song recital.

1932—A FESTIVAL YEAR

The MacDowell Festival celebrated the twenty-fifth year of the establishment of the MacDowell Colony at

Peterboro, N. H., with a concert in which many of the great took part. Another festive event was the party in honor of the eightieth birthday of Edwin Markham, American poet. The Goethe celebration also was held in Carnegie Hall in March of this year.

Abram Chasins, American composer-pianist, gave his first recital, though he had played once or twice with the Philadelphia orchestra in 1930. The very popular baritone, Lawrence Tibbett, delighted crowds of people; and Eunice Norton, pianist, received a warm reception.

The Right Honorable Winston Churchill of England lectured; Jeannette Vreeland, delightful soprano, sang with the Philharmonic; Richard Crooks and Frank La Forge gave a concert; Sir Thomas Beecham and Issay Dobrowen were guest conductors of the Philharmonic, and Eugene Ormandy conducted the Philadelphia Orchestra. On November 29, Lotte Lehmann, significant German opera and *Lieder* singer, elicited widespread enthusiasm. On March 30, Gregor Piatigorsky, the Russian 'cellist, took part in a concert with Horowitz and Milstein; and Harold Samuel, that imaginative and incomparable interpreter of Bach, played with the National Orchestral Association under Leon Barzin.

Bruno Walter appeared with the Philharmonic for the first time on January 14, 1932. The Chalif School of Dancing gave a dance concert this year, assisted by Tashamira, Guilmant d'Oro, and others.

Rachel Norton, charming American soprano, was soloist with the People's Chorus this year. Guila Bustabo, youthful violinist, with her eminent teacher-violinist Louis Persinger, was heard for the first time in public. Julia Peters, soprano, was heard to advantage. Shura Cherkassy,

another young and competent pianist, also played in Carnegie Hall. Among other appearances were those of the two well-known violinists, Ruth Breton and Jacqueline Salomon; Nino Martini and Nelson Eddy, both of them famous singers in opera and films as well as on the air; the pianists Poldi Mildner, Leonora Cortez, and Ethel Leginska—the last-named being now the conductor of her National Woman's Symphony Orchestra.

Quinto Maganini, the enterprising musician, flutist, and *raconteur*, director of the Sinfonietta (now the Chamber Music Symphony), appeared at Carnegie Hall with the Schola Cantorum.

1933—SHAN-KAR AND DISNEY

Uday Shan-Kar, the Hindu dancer, and his troupe entertained and delighted hosts of people. A benefit performance was given for President Roosevelt's Warm Springs Foundation, in the interest of those afflicted with infantile paralysis. During the Christmas holidays a series of matinees were given showing Walter Disney's *Silly Symphonies* and *Mickey Mouse* the redoubtable.

Elsa Alsen, soprano, and Paul Althouse, tenor, both pre-eminent in Wagnerian rôles, took part in a Philharmonic concert, Bruno Walter conducting. Greta Stueckgold, soprano, also appeared with the Philharmonic this year, as did Albert Spalding, Friedrich Schorr, and Egon Petri, the Dutch pianist, whose combination of technique and interpretative ability has won him American fealty. Artur Schnabel played to a devoutly appreciative audience.

Remo Bolognini, then assistant concertmaster of the Philharmonic Society and now with the National Broadcasting Company, appeared as soloist with his orchestra. Concerts were given also by John McCormack and Lucrezia Bori, and by Henri Deering and Isador Achron, pianists.

The Aguilar Lute Quartet—Ezequiel, Pepe, Elisa, and Paca Aguilar—played twice with the Philharmonic, demonstrating their superb mastery of the instrument so esteemed by de Falla and Spain. Gustav Schuetzendorf, husband of Greta Stueckgold, during this season made one of his many appearances in Carnegie Hall with the Philharmonic-Symphony Orchestra. The Roth Quartet and Georges Enesco, violinist, were heard in concerts given by the National Orchestral Association.

Sigrid Onegin, contralto, was heard by a large and delighted audience. Ray Lev, the young pianist, made her début with the National Orchestral Association; Dr. Hollis Dann, composer and teacher, conducted the New York University Chorus and Orchestra; Theodore Cella, composer and first harpist of the Philharmonic-Symphony Society, was soloist with his orchestra; and Sophie Braslau, contralto, sang with the Philadelphia Orchestra to the great pleasure of a large audience. Father Finn led his Paulist Choristers in a delightful concert.

Deems Taylor, American composer of *Peter Ibbetson*, *The King's Henchman*, and the *Alice Through The Looking Glass* Suite, was guest conductor at a Philharmonic-Symphony Society concert for children. He directed the orchestra in his graphic and humorous *Circus Days*.

John Masefield, Poet Laureate of England, spoke under the auspices of the Seamen's Church Institute of New York City. Dr. John H. Finley presented him, and Dr. T. Tertius Noble supplied the organ music.

1934—BABY RUTH, DR. EINSTEIN, AND MYRA HESS

Ruth Slenczynski, the unique and fascinating eight-year-old pianist, gave a Carnegie Hall recital in this her New York début year.

"Mussolini's Black Shirts Band," a group of Italian students, held a lively concert at Carnegie Hall. Tony Sarg and his marionettes pleased young and old. A farewell celebration was held for Professor Albert Einstein, the German scientist, before sailing for Europe, and Sigmund Spaeth appeared in one of a series of children's matinees.

An Anti-Nazi demonstration was held by the Anti-Nazi League, directed by Samuel Untermeyer and presenting Mishel Piastro, Mmes. Ernestine Schumann-Heink and Sara Sokolsky Fried, Henri Deering, Mischa Levitzki, and others.

The Schola Cantorum, under Hugh Ross, gave the *Sacred Service*, a work of Ernest Bloch, conducted by the composer. Gregor Piatigorsky played with the National Orchestral Association on April 3rd, appearing again later with the Philharmonic-Symphony Orchestra. Other soloists with this orchestra were Richard Bonelli, of the Metropolitan Opera Company, and Hortense Monath, a sensitive interpreter of the old music as well as of the distinctly modern. The New York Symphony under Niko-

Iai Sokoloff gave the première of Nabokoff's *Fiancé* Overture.

Dalies Frantz, a young pianist of lucidity and insight, played with the Philadelphia Orchestra under Leopold Stokowski's baton. Rose Bampton, contralto, was heard in the Bach B minor Mass, with the Oratorio Society under Albert Stoessel.

Paul Wittgenstein, the one-armed pianist, made a brilliant New York début with the Boston Symphony Orchestra, playing Ravel's Concerto for the Left Hand.

Adolpho Betti's arrangement of the Geminiani Concerto Grosso was given by the New York Philharmonic-Symphony.

Pietro Yon, organist of St. Patrick's Cathedral, New York City, presented the première of his oratorio (three parts), *The Triumph of St. Patrick*, on April 29. Armando Romano wrote the text; Frederick Jagel, versatile Metropolitan tenor, took the title rôle.

The Downtown Glee Club gave a distinguished concert in which Greta Stueckgold, soprano, sang. Channing Lefebvre conducted the ensemble.

Myra Hess, English pianist, playing the Mozart F major Concerto, appeared with the Philharmonic Symphony on March 2, in one of her brilliant orchestral appearances. As usual she gave a profoundly noble, penetrating, and beauteous presentation of her art.

From the foregoing it will at least be gleaned that Carnegie Hall grows more important as the years go on. It must be borne in mind, in reading the material in Chap-

ters 13 and 14, that many an event, many a well-known dancer, singer, instrumentalist, and musical organization has had to be omitted—not because they lacked importance but only because we lacked space! It is to be hoped that a complete record can be issued at some time in the future, presenting Carnegie Hall in its full stature and giving due importance to the many artists and organizations that have appeared there.

Carnegie Hall will always hold a very special place in my heart, for it was there I received my first impression of the warmth and enthusiasm of the American public. I hope that, as long as I play, there will be Carnegie Hall to play in!

JASCHA HEIFETZ

*New York City
October, 1935*



COMPOSITIONS MAKE THEIR DÉBUTS

In which are listed some world, American, and New York first performances of many musical works.

HOWEVER important is the appearance of prominent artists and musical organizations in Carnegie Hall, to the author's thinking this importance is secondary to that of "first performances"—the initial hearing of a great musical work, whether in the world, our own country, or New York City. The personal appearance of a Paderewski, a Hofmann, a Rachmaninoff, or a Stravinsky has always stirred and always will stir the imagination of the majority; but on reflection it must be admitted as being more significant when a Tchaikovsky Sixth Symphony or a Stravinsky *Fête du Printemps* is uttered for the first time in a community.

Not all "first performances", naturally, are spectacular, but all of them are heartening to the few who feel the responsibility of catering to lovers of music and of establishing high musical standards. To Carnegie Hall, therefore, the nation owes a large debt for the many new works that have been played on its stage—works by foreign and American composers alike. (The fact that, in the lists

that follow, American works are not in the majority is due primarily to the conductors' choice and secondarily to the degree of development among our own composers during the earlier years of the Hall's history.)

A composition played for the first time in Carnegie Hall is at once endowed with the toga of prestige. It is for this reason that the contemporary composer rejoices when his work is played here; and the composer, too, who has passed on no doubt receives his extra little bit of Heaven!

Nothing so mellows a building's atmosphere as does a thing of beauty released under its roof. The music that has been played in Carnegie Hall since 1891 has, like the tobacco smoke of a meerschaum pipe, mellowed it for all the thousands of persons who revel in its atmosphere. Whether we like the new work we hear, or whether we are interested only in its novelty or its traditionalism, we cannot but respond to its presentation as a sign of activity in the artistic laboratory and realize how valuable it is to composers, musicians, conductors, and audiences. Some of the works listed in this chapter may not have lived to see a second performance in Carnegie Hall; but at least the opportunity has been given to the New York public of hearing them and passing judgment on them. Above all, no composer whose work is heard here can grieve because poor acoustics spoiled its sound or because it did not get a fair hearing.

The reader who consults the lists that follow will bear in mind, it is hoped, the handicaps that have attended their compilation. Even after the expenditure of infinite time and trouble it has not been possible to make them

either complete or wholly accurate. The programs of the Philadelphia Orchestra, for example, make no mention of whether a performance is or is not a "first". There is no complete file of Carnegie Hall programs, by every individual and organization appearing there since its opening. Among the programs accessible for consultation there were many gaps, represented in some places, by the missing years in these lists. Certain of these gaps it has proved possible to fill in from memory, though memory is but a poor substitute for records! Other omissions are due to the unimportance of the works played, while some works are included because of their popularity only.

With these qualifications the following lists may be taken as representing some of the new works given in Carnegie Hall since its opening. An interesting analysis of them might be made; but this must be left to the reader.

I—SOME FIRST PERFORMANCES BY ORCHESTRAS

The Philharmonic-Symphony Society

Before its merger with the National and the New York Symphony orchestras, the name of this orchestra was "The Philharmonic Society of New York." For its conductors and guest conductors see Chapter Fourteen. During part of the season of 1891-1892 the Philharmonic played at the Metropolitan Opera House. Furthermore, during the past few years certain works have been given at the Metropolitan before being heard at Carnegie Hall, and these works will consequently not appear below.

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
First Symphony Anton Seidl, Cond.	Antonin Dvořák	1892 Dec. 16
<i>La Mer</i> Anton Seidl, Cond.	Gilson	Dec. 17
Fifth Symphony (<i>New World</i>) (ms.) Anton Seidl, Cond.	Dvořák	1893 Dec. 15
First Symphony	Tchaikovsky	1896 Mar. 7
Second Symphony	A. Borodin	1897 Feb. 6
Overture, <i>Die Königskinder</i> Fifth Symphony	Humperdinck Glazounoff	1898 Feb. 18 Mar. 5
Symphonic Prologue to Heine's Tragedy <i>William Ratcliff</i>	F. Van der Stucken	1899 Dec. 6
Violin Concerto Henri Martineau, soloist	C. Sinding	1900 Feb. 26
Fifth Symphony Emil Paur, Cond.	Josef Suk	Nov. 16
<i>Ein Heldenleben</i> Richard Arnold, violin obbligato	Richard Strauss	Dec. 8 -
<i>Fantasie de Concert</i> in B minor on Russian Themes	Rimsky-Korsakoff	1901 Jan. 11
Violoncello Concerto Hugo Becker, soloist	Eugen d'Albert	Mar. 9
Symphonic Poem, <i>Barbarossa</i>	S. von Hausegger	Nov. 15
Symphonic Prologue to <i>Sophocles's King Oedipus</i>	Max Schillings	Dec. 6

COMPOSITIONS MAKE THEIR DÉBUTS 281

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Second Symphony	Henry Hadley	Dec. 20
Piano Concerto	Henry Holden Huss	Dec. 21
The composer as soloist		
<i>Journeys Homeward, from</i>		1902
<i>The Kalevala</i>	Sibelius	Jan. 31
<i>Feuersnoth</i>	Richard Strauss	Feb. 15
<i>Préludes Symphoniques</i>	Raffaelo Caetani	Nov. 15
Second Symphony	Weingartner	Dec. 6
		1904
<i>Domestic Symphony</i>	Richard Strauss	Mar. 21
Conducted by the composer		
		1906
Violin Concerto	Sibelius	Nov. 31
Maud Powell, soloist		
		1908
Piano Concerto in A minor	Josef Hofmann	Feb. 28
The composer as soloist		
<i>Fantasie</i> in C	Anton Rubinstein	Dec. 11
Josef Lhevinne, soloist		
		1909
First Symphony	Gustav Mahler	Dec. 6
		1910
<i>Fünf Kindertotenlieder</i> for Solo Voice and Orchestra	Mahler	Jan. 26
Ludwig Wüllner, soloist		
Orchestral Suite, <i>Turandot</i>	Busoni	Mar. 11
<i>Rondes de Printemps</i>	Debussy	Nov. 15
		1911
Suite for Orchestra, Op. 9	Georges Enesco	Jan. 3
Josef Stransky, Cond.		
<i>Iberia</i>	Debussy	Jan. 3
<i>Ode à la Musique</i>		
<i>Iberia</i> , 2nd and 3rd series	Debussy	Jan. 6
<i>Images</i>		

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Symphony in E flat major (posthumous)	Dvořák	Feb. 11 1912
<i>In a Summer Garden</i>	Delius	Jan. 25
<i>Merry Overture</i>	Weingartner	Nov. 14
Sixth Symphony	Bruckner	Nov. 21
<i>Overture to a Play</i>	Erich Korngold	Nov. 28
		1913
Festival Prelude	Strauss	Nov. 13
		1914
Ballet Suite Josef Stransky, Cond.	Max Reger	Nov. 21
Symphonic Poem, <i>Pelléas and Mélisande</i>	Schoenberg	1915 Nov. 18
<i>Hungarian Storm March</i>	Liszt	Dec. 4
		1916
<i>Alpine Symphony</i>	Richard Strauss	Oct. 26
Third Symphony in E minor for Organ and Orchestra Charles Gilbert Spross, so- loist	Charles Marie Widor	1917 Feb. 2
Two Dances for Harp and Orchestra	Debussy	Apr. 25
Fourth Symphony in D minor	Henry Hadley	Oct. 25
Concerto for Two Pianos and Orchestra	Bruch	Nov. 25
Rose and Otilie Sutro, so- loists		
Twenty-Third Psalm for Tenor and Orchestra	Liszt	Dec. 6
		1918
<i>The Rain</i>	Whithorne	Jan. 6

COMPOSITIONS MAKE THEIR DÉBUTS 283

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Aubade and Slumber Song</i>	George F. Boyle	Jan. 6
<i>Symphony in C sharp minor</i>	Ernest Bloch	Mar. 3
Conducted by the composer		
<i>Tone Poem, Verdun</i>	C. Villiers-Stanford	Nov. 14
<i>Second Symphony. Op. 42</i>	David Stanley Smith	Dec. 6
Leo Schultz, soloist ('cello)		
<i>Life's Dance</i>	Frederick Delius	Dec. 12
		1919
<i>Suite for Orchestra</i>	W. H. Humiston	Jan. 26
Conducted by the composer		
<i>Requiem for Orchestra</i>	Rubin Goldmark	Jan. 30
<i>Colonial Song and Mock</i>		
<i>Morris</i>	Percy Grainger	Feb. 2
Conducted by the composer		
<i>Fountains of Rome</i>	O. Respighi	Feb. 13
Josef Stransky, Cond.		
<i>Tone Poem (after Tagore)</i>	Harold Morris	Mar. 6
<i>Images for Orchestra</i>	Claude Debussy	Apr. 12
		1921
<i>Riders to the Sea</i>	Reginald Sweet	Mar. 4
<i>Fifth Symphony</i>	Sibelius	Nov. 10
<i>Tone Poem, The Ocean</i>	Henry Hadley	Nov. 17
		1922
<i>Symphonic Fantasy, In the</i>		
<i>Court of Pomegranates</i>	Emerson Whithorne	Jan. 12
Two Choral Preludes:		
<i>Schmücke dich</i>	J. S. Bach	Dec. 7
<i>Komm, Gott, Schopfer,</i>		
<i>heiliger Geist</i>	(arr. by Schoenberg)	
		1923
<i>A Negro Rhapsody (ms.)</i>	Rubin Goldmark	Jan. 18
<i>Seventh Symphony</i>	Mahler	Mar. 8
W. Mengelberg, Cond.		

COMPOSITIONS MAKE THEIR DÉBUTS 285

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Seventh Symphony	Nicolai Miaskowsky	Feb. 17
<i>Old Air and Dances</i>	Respighi	Feb. 25
Wilhelm Furtwaengler, Cond.		
<i>The Fire-Bringers</i>	Edward Royce	Apr. 25
Howard Hanson, Cond.		
Symphonic Poem, <i>Pan and the Priest (ms.)</i>	Howard Hanson	Oct. 14
Prelude to <i>The Tempest</i>	Arthur Honegger	Nov. 4
Prelude to <i>Palestrina</i>	Hans Pfitzner	Nov. 11
Overture to <i>The Taming of the Shrew</i>	Bernard Wagenaar	Nov. 11
Fantasy for Piano and Or- chestra, <i>Le Carnival d'Aix</i>	Darius Milhaud	Dec. 9
The composer as soloist		
W. Mengelberg, Cond.		
<i>Chant de la Nuit</i> , for Or- chestra	Karol Szymanowski	Dec. 16
Lauritz Melchior, soloist		
		1927
Prelude to <i>The Tempest</i>	Sibelius	Feb. 21
Concerto for Orchestra	Paul Hindemith	Feb. 24
Sinfonietta	Leos Janacek	Mar. 4
Otto Klemperer, Cond.		
Grand Fugue, Op. 133	Beethoven	Mar. 25
W. Furtwaengler, Cond.		
Violoncello Concerto	Frederick Delius	Nov. 23
Beatrice Harrison, soloist		
Overture on Negro Themes	J. P. Dunn	Nov. 26
<i>Magnificat</i>	Heinrich Kaminsky	Dec. 6
Suite, <i>Harry Janos</i>	Zoltan Kodaly	Dec. 15
Symphonic Poem, <i>Morocco</i>	Ernest Schelling	Dec. 19
Conducted by the composer		
<i>Psalmus Hungaricus</i>	Zoltan Kodaly	Dec. 19

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Rhapsody for Piano and Orchestra Ernest Schelling, soloist	Bela Bartok	Dec. 19 1928
Overture to <i>Teseo</i> Bourrée from <i>Rodrigo</i>	Handel	Jan. 12
Sir Thomas Beecham, Cond.		
Intermezzo	Delius	Jan. 13
<i>Pastorale d'été</i>	Honegger	Jan. 26
A. Toscanini, Cond.		
Concerto for Orchestra, <i>La Primavera</i>	Antonio Vivaldi (arr. by B. Molinari)	Jan. 26
Sixth Symphony	Nicolai Miaskowsky	Feb. 17
Suite from <i>La Pisanella</i>	Pierné	Feb. 23
A. Toscanini, Cond.		
<i>El Amor Brujo</i>	de Falla	Mar. 1
Symphony in F major	G. Martucci	Mar. 22
First Symphony (ms.)	Bernard Wagenaar	Oct. 7
Excerpts from <i>Alcina</i>	Handel	Oct. 11
<i>Fata Morgana</i>	Emerson Whithorne	Oct. 11
<i>Preludes No. 7 and No. 4</i>	Samuel Gardner	Nov. 1
<i>Impromptu</i>		
<i>Catalonian Rhapsody</i> for Orchestra	Gaspar Cassado	Nov. 8
Toccata for Piano and Orchestra	Respighi	Nov. 28
The composer as soloist		
Ottorino Respighi, Cond.		
<i>Hebrew Suite</i>	Nicolai Berezowsky	Dec. 6
<i>An American in Paris</i>	George Gershwin	Dec. 13
Walter Damrosch, Cond.		
<i>Die Tageszeiten</i>	Richard Strauss	Dec. 17

COMPOSITIONS MAKE THEIR DÉBUTS 287

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Suite, <i>The Birthday of the Infanta</i> , on a story by Oscar Wilde	Franz Shreker	Dec. 18
<i>America</i> , Epic Rhapsody with Chorus	Ernest Bloch	Dec. 21
Walter Damrosch, Cond.		
Suite from the Opera <i>La Nuit Kurde</i>	Alexander Tansman	Dec. 27
<i>Rugby</i>		1929
Concertino for Piano and Orchestra	A. Honegger	Jan. 19
Mme. Vaurabourg, soloist		
Hans Lange, Cond.		
<i>The Birds</i>	Respighi	Jan. 24
<i>Chanticleer</i>	Daniel Gregory Mason	Jan. 24
Fritz Reiner, Cond.		
"Autumn," from <i>Four Seasons</i>	Vivaldi	Feb. 16
Symphonic Poem, <i>Feste Romane</i> (ms.)	Respighi	Feb. 21
A. Toscanini, Cond.		
<i>Concerto dell' Estate</i>	Ildebrando Pizzetti	Feb. 28
Bolero	Ravel	Nov. 14
A. Toscanini, Cond.		
<i>Six Symphonic Epigrams</i>	Willem Pijper	1930 Jan. 3
Sinfonietta for Small Orchestra	B. Wagenaar	Jan. 16
<i>Rondo Veneziano</i>	I. Pizzetti	Feb. 27
<i>Summer Evening</i> (ms.)	Z. Kodaly	Apr. 3
Symphonic Variations	Castelnuovo-Tedesco	Apr. 9
Passacaglia and Fugue in C minor	Bach-Respighi	Apr. 16
A. Toscanini, Cond.		

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Three Fragments from <i>Wozzeck</i>	Alban Berg	Oct. 16
Erich Kleiber, Cond.		
Overture, <i>Neues vom Tage</i>	Paul Hindemith	Oct. 16
<i>Andante</i> from F minor		
Symphony	Bruckner	Oct. 22
Little Symphony	Ernst Krenek	Nov. 6
Three Chorale Preludes:	Bach-Respighi	Nov. 13
<i>Nun komm, du heiden Heiland</i>		
<i>Meine Seele erhebt den Herren</i>		
<i>Wachet auf, ruft uns die Stimme</i>		
A. Toscanini, Cond.		
<i>Dances of Marosszék</i>	Zoltan Kodaly	Dec. 11
<i>Parade</i> and <i>Flirtation in a Chinese Garden</i>		1931
A. Toscanini, Cond.	Abram Chasins	Apr. 8
First Symphony	Dmitri Shostakovitch	Apr. 8
A. Toscanini, Cond.		
Introduction to the <i>Agamemnon</i> of Aeschylus, for Orchestra and Chorus	I. Pizzetti	Apr. 16
With the Schola Cantorum under the direction of Hugh Ross		
A. Toscanini, Cond.		
Extracts from <i>Tafelmusik</i>	George P. Telemann	Oct. 8
Three Symphonic Dances	Emil Reznicek	Oct. 11
Passacaglia for Orchestra and Organ	Weinberger	Oct. 15
Erich Kleiber, Cond.		
Three Excerpts from <i>Lyric Suite</i>	Alban Berg	Oct. 22

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Pagan Symphony</i>	Henry Joslyn	Oct. 29.
Rhapsody for Orchestra	Wallingford Riegger	Oct. 29.
Variations for Orchestra Erich Kleiber, Cond.	Ernst Krenek	Oct. 29.
<i>Kleine Theater Musik</i>	Ernst Toch	Nov. 5
Sinfonia in E flat major for Double Orchestra A. Toscanini, Cond.	Johann Christian Bach	Dec. 3
<i>Die Flöte von Sans Souci</i> , Suite for Chamber-Orchestra	Paul Graener	Dec. 3
Overture, <i>The Taming of the Shrew</i>	Castelnuovo-Tedesco	Dec. 10
<i>Triptyque</i>	Alexander Tansman	Dec. 23
Vladimir Golschman, Cond.		
Choral Dance	Delius	Dec. 23.
		1932
Chorale Cantata No. 22 Bruno Walter, Cond.	J. S. Bach	Jan. 8.
Suite from <i>The Prodigal Son</i>	Serge Prokofieff	Jan. 21
<i>Variations on a Hussar's Song</i>	Franz Schmidt	Feb. 4
Suite, Op. 43.	Ernst Krenek	Feb. 4
Overture in D minor	Boccherini	Feb. 18
Second Symphony	Daniel Gregory Mason	Feb. 18
<i>Maria Egiziaca</i>	Ottorino Respighi	Mar. 16.
<i>Botticellian Triptych</i>	Ottorino Respighi	Mar. 16
Violoncello Concerto in D minor Alfred Wallenstein, soloist	Frederick Stock	Apr. 14
<i>Quatre Danses Polonaises</i>	Alexander Tansman	Oct. 6
Suite from <i>Kaleidoscope</i> (At the Children's Con- cert)	Eugene Goossens	Nov. 26.
Ernest Schelling, Cond.		

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Miniature Etudes</i>	R. R. Bennett	Nov. 30
<i>Passacaglia</i>	Ludwig Jensen	Dec. 8
Issay Dobrowen, Cond.		
<i>Schlagober ("Whipped Cream" Suite)</i>	Richard Strauss	1933
<i>The Gambler, Four Portraits</i>	S. Prokofieff	Jan. 4
The composer as soloist		
Bruno Walter, Cond.		
<i>Fugue in C minor from the Musikalisches Opfer</i>	Bach-Wheaton	Feb. 18
<i>Second Symphony (Romantic)</i>	Howard Hanson	Mar. 1
<i>Dances and Songs of the Ghetto</i>	A. Weprick	Mar. 16
<i>Second Violin Concerto, The Prophets</i>	Castelnuovo-Tedesco	Apr. 12
Jascha Heifetz, soloist		
A. Toscanini, Cond.		
<i>Concerto Grosso No. 2, in C minor</i>	Francesco Geminiani	Apr. 20
A. Toscanini, Cond.	(First performance of this ed. by A. Betti)	
<i>First Symphony</i>	G. Martucci	Apr. 22
<i>Taras Bulba</i>	Leos Janacek	Oct. 19
<i>Symphony in E minor</i>	Randall Thompson	Nov. 2
<i>A Satire</i>	David Stanley Smith	Nov. 15
Bruno Walter, Cond.		
<i>Summer Music</i>	Arnold Bax	Nov. 23
<i>Overture Picaresque</i>		
<i>Church Windows</i>	O. Respighi	Nov. 30
Bruno Walter, Cond.		
<i>Barn Dance</i>	Robert S. Sanders	1934 Feb. 8

COMPOSITIONS MAKE THEIR DÉBUTS 291

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Suite for Orchestra Hans Lange, Cond.	Walter Piston	Feb. 8
<i>Tanz Suite</i> (At the Children's Concert) Ernest Schelling, Cond.	Clemens Frankenstein	Feb. 10
Concerto in A minor (<i>Echo</i>) A. Toscanini, Cond.	Vivaldi	Mar. 15
<i>Intermezzo in Modo Classico</i> Sinfonietta Concerto Grosso Adolfo Betti, soloist	Moussorgsky N. Berezowsky Francesco Geminiani (arr. by Betti)	Mar. 22 Apr. 4 Apr. 12
<i>Mathis der Maler</i>	P. Hindemith	Oct. 4
Ninth Symphony (Unfinished, original version) Otto Klemperer, Cond.	Bruckner	Oct. 11
Rondo, Op. 107	Schubert (transc. by Leo Weiner)	Oct. 18
<i>Sea-Drift</i> Werner Janssen, Cond.	John Alden Carpenter	Nov. 8
Two Entr'actes from <i>Lady Macbeth of Mtsenk</i> , based on a story by Nikolai Leskov A. Rodzinski, Cond.	Dmitri Shostakovitch	Nov. 22
Three Folk Songs, <i>Georgica</i> Symphonic Fantasy, <i>Three Night Scenes</i> Bruno Walter, Cond.	Werner Egk Kurt Weill	Nov. 14 Dec. 13
Suite on English Folk Songs	Daniel Gregory Mason	Dec. 27

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Rhapsody on a Theme of Paganini</i> for Piano and Orchestra	Rachmaninoff	Dec. 27
The composer as soloist		1935
Bruno Walter, Cond.		
<i>Dardanus</i> (Suite)	Rameau-DeLamarter	Jan. 17
Nocturne No. 1 for Orchestra	Edwin Stringham	Jan. 19
Hans Lange, Cond.		
Violoncello Concerto	Castelnuovo-Tedesco	Jan. 31
Gregor Piatigorsky, soloist		
<i>Mon Ami Pierrot</i>	Samuel Barlow	Feb. 23
E. Schelling, Cond.		
Tango for Orchestra	Giulio Sonzogno	Apr. 17
<i>Il Negro</i> , for Violoncello and Orchestra	G. Sonzogno	Apr. 17
Alfred Wallenstein, soloist		
Suite for Orchestra	Schoenberg	Oct. 17
<i>When Johnny Comes Marching Home</i>	Roy Harris	Oct. 31
<i>Prelude to a Tragedy</i>	Robert McBride	Nov. 20
<i>Afro-American Symphony</i>	William Grant Still	Nov. 20
<i>Herzlich thut mich verlangen</i>	Bach-Caillet	Nov. 20
<i>Kyrie, Gott heiliger Geist</i>	Bach-Devereaux	Nov. 20
Piano Concerto	Shostakovitch	Dec. 19
Eugen List, soloist		

The Symphony Society of New York

CONDUCTOR, WALTER DAMROSCH, AND GUEST CONDUCTORS

Gaps in dates in the listings that follow are due to the orchestra's having played in other halls than Carnegie, or to the unimportance of the "firsts" presented, or to the fact that records for certain periods are not now accessible.

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Second Violin Concerto Geraldine Morgan, soloist	Max Bruch	1892 Feb. 5
Sixth Symphony (<i>Pathétique</i>)	Tchaikovsky	Mar. 16
Violin Concerto H. Marteau, soloist	Dvořák	1894 Jan. 5
Theme and Variations Eugene Ysaÿe, soloist	Josef Joachim	Dec. 7
Suite de Ballet, <i>Acante et Cépisse</i>	Rameau	1895 Nov. 1
Prelude to Act III of <i>Gundram</i>	Richard Strauss	Nov. 1
Symphonic Ballad, <i>Voyvode</i>	Tchaikovsky	1897 Nov. 26
First Violin Concerto <i>The Elysian Fields</i>	F. C. T. Dubois F. Weingartner	1898 Apr. 7 Apr. 7
<i>Variations and Fugue on a Merry Theme</i> <i>The Sleeping Beauty</i>	Georg Schumann Louis C. Bruneau	1903 Nov. 29 Dec. 18
Variations on a Russian Song	<div style="display: flex; align-items: center; justify-content: space-between;"> Artsiboushev Liadoff Rimsky-Korsakoff Sokoloff Glazounoff 1904 </div>	Jan. 10
Fourth Symphony	Mahler	1904 Nov. 6
<i>Poème Élégiaque</i> <i>Italian Serenade</i>	Ysaÿe Hugo Wolf	1905 Mar. 30 Dec. 10
<i>Scherzo</i>	Josef Suk	1906 Feb. 11

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Penthesilea</i>	Hugo Wolf	Feb. 11
<i>Africa</i>	Saint-Saëns	Nov. 3
		1907
<i>Romance</i>	Elgar	Feb. 7
<i>Welsh Rhapsody</i>	Edward German	Nov. 17
Conducted by the composer		1908
<i>Jour d'été à la Montagne</i>	Vincent d'Indy	Jan. 18
"Letter Scene" from <i>Eugen Onegin</i>	Tchaikovsky	Feb. 11
First Piano Concerto	Liapounoff	Dec. 7
Josef Hofmann, soloist		
Second Symphony	Mahler	Dec. 8
The composer conducting		
Cantata, <i>Children of Bethlehem</i>	Pierné	Dec. 19
Frank Damrosch, Cond.		
Second Suite, <i>Daphnis et Chloë</i>	Ravel	Oct. 22
Incidental Music to <i>Iphigenia in Aulis</i>	Walter Damrosch	Dec. 15
		1916
<i>Pupazzi</i>	Florent Schmitt	Jan. 23
		1918
Suite, <i>Stevensoniana</i>	Edward Burlingame Hill	Jan. 1
		1919
Poem for Flute and Orchestra	Charles Griffes	Nov. 16
<i>Danse Sacré</i> and <i>Danse Profane</i>	Debussy	Dec. 28
		1920
<i>A London Symphony</i>	R. Vaughan Williams	Dec. 30
Albert Coates, Cond.		

COMPOSITIONS MAKE THEIR DÉBUTS 295

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Music While the King Dines</i>	Paul de Flem	Dec. 1
<i>Lalande</i>		
<i>To the Dead</i>	Vincent d'Indy	Dec. 1
<i>On the Shores of the Seas</i>		
Conducted by the composer		
		1923
<i>Le Chant du Rossignol</i>	Stravinsky	Nov. 2
		1924
<i>L'Isle Joyeuse</i>	Debussy	Oct. 31
	(orchestrated by Bernardino Molinari)	
<i>Pacific 231</i>	Arthur Honegger	Oct. 31
<i>The Peep Show</i>	Moussorgsky	Dec. 4
		1925
<i>Alborado del Graciosa</i>	Ravel	Jan. 1
<i>Jurgen</i>	Deems Taylor	Nov. 19
<i>Piano Concerto in F</i>	George Gershwin	Dec. 3
The composer as soloist		
		1926
<i>Tintagel</i>	Arnold Bax	Jan. 15
Eugene Goossens, Cond.		
<i>Piano Concerto</i>	Paul Hindemith	Jan. 17
Walter Gieseking, soloist		
Eugene Goossens, Cond.		
<i>Scarlattiana</i>	Alfredo Casella	Jan. 21
The composer as soloist		
Otto Klemperer, Cond.		
<i>Concerto Grosso No. 2</i>	Ernst Krenek	Feb. 28
Otto Klemperer, Cond.		
<i>Konzertmusik für Blas-</i>		
<i>Orchester</i>	Paul Hindemith	Feb. 10
<i>Sinfonietta</i>	Leos Janacek	Mar. 4

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Third Symphony Fritz Busch, Cond.	Lazare Saminsky	Nov. 3
Symphony in E minor	Adolf Busch	Nov. 25
		1928
Poem for Piano and Orchestra Walter Gieseking, soloist	Emerson Whithorne	Jan. 12
<i>Triana</i> <i>Le Fête-Dieu à Seville</i>	I. Albeniz	Mar. 22
Sinfonietta for Strings Enrique Arbós, Cond.	Ernesto Halffter	Mar. 22
<i>Russian Bells</i> Symphony	Arcady Dubensky	Dec. 29

The Boston Symphony Orchestra

FROM WILHELM GERICKE, CONDUCTOR, TO SERGE KOUSSEVITZKY,
CONDUCTOR

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Launcelot and Elaine</i>	MacDowell	1898 Dec. 14
Symphonic Variations, <i>Istar</i>	Vincent d'Indy	1899 Feb. 23
<i>Bourrée Fantasque</i>	Alexis E. Chabrier	Mar. 22
Suite No. 1 in D minor	Tchaikovsky	Mar. 23
Sixth Symphony	Glazounoff	Nov. 9
<i>Moorish Rhapsody</i>	Humperdinck	Nov. 9
Overture, <i>Der Bärenhäuter</i>	Siegfried Wagner	Nov. 9
<i>Nights in the Ukraine</i>	C. M. Loeffler	Dec. 14
		1900
Overture to <i>Hiawatha</i>	R. Goldmark	Jan. 17
<i>Les Éolides</i>	César Franck	Feb. 22
Piano Concerto in E minor	Ernst von Dohnányi	Nov. 8
<i>Scherzo</i> in A major	Karl Goldmark	Nov. 8

COMPOSITIONS MAKE THEIR DÉBUTS 297

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Overture to <i>The Oresteia</i>	Taneieff	Dec. 15
		1901
Overture, <i>Cockaigne</i>	Elgar	Dec. 14
		1902
Overture, <i>Liebesfrühling</i>	Georg Schumann	Mar. 21
<i>The Vine</i> , three movements	Rubinstein	Mar. 22
		1903
<i>La Forêt Enchantée</i>	Vincent d'Indy	Nov. 7
Fourth Symphony	Glazounoff	Nov. 7
Symphony in D minor	Dohnanyi	Dec. 10
Overture to the opera <i>Improvvisor</i>	Eugen d'Albert	Jan. 14
<i>In Carnival Time</i> , two movements	Georg Schumann	Feb. 20
Variations on an Original Theme	Elgar	Mar. 17
		1905
Second Symphony	Vincent d'Indy	Jan. 12
<i>Serenade</i> for Violin	Max Bruch	Feb. 16
<i>Marie Nichols</i> , soloist		
Overture, <i>In Italy</i>	Karl Goldmark	Feb. 16
Piano Concerto	Eugen d'Albert	Feb. 18
		1906
Fifth Symphony	Mahler	Feb. 15
		1907
<i>La Mer</i>	Debussy	Mar. 21
Ninth Symphony (unfinished, revised version)	Bruckner	Nov. 7
Concerto in F major for Strings (First time in this form)	Handel	Jan. 11
Symphonic Poem, <i>Lamia</i>	MacDowell	Nov. 7

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Song of Spring</i> for Orchestra	Sibelius	Dec. 3
Three Dance Pieces from <i>Céphale et Procris</i>	Grétry	1909
Symphony in B minor	Paderewski	Feb. 18
<i>Symphonic Prologue</i>	Max Reger	Nov. 11
<i>The Pierrot of the Minute</i>	Granville Bantock	Nov. 13
		1910
<i>En Saga</i>	Sibelius	Mar. 26
		1913
<i>Symphonic Burleske</i>	Josef C. Mrazek	Mar. 22
		1914
<i>La Tragédie de Salomé</i>	Florent Schmitt	Jan. 10
<i>Mother Goose</i>	Ravel	Feb. 19
Symphonic Poem, <i>Hungaria</i>	Liszt	Feb. 21
Tone Poem, <i>Samson</i>	R. Goldmark	Mar. 19
<i>Schlemihl</i>	Emil Reznicek	Dec. 3
Fourth Symphony	Guy Ropartz	Dec. 5
		1916
<i>Impressions from an Artist's Life</i>	Ernest Schelling	Jan. 6
<i>Ce qu'on entend sur la montagne</i>	Liszt	Feb. 19
		1919
<i>The Pleasure Dome of Kubla Khan</i>	Charles Griffes	Dec. 4
		1920
Symphony in C minor	Frederick Converse	Feb. 7
<i>Pauses of Silence</i>	G. Francesco Malipiero	Mar. 20
<i>The Fall of the House of Usher</i>	Edward Burlingame Hill	Nov. 6
<i>Le Tombeau de Couperin</i>	Ravel	Dec. 2
		1921
<i>In the Faery Hills</i>	Arnold Bax	Jan. 6

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Impressions from Nature</i>	Francesco Malipiero	Jan. 8
Organ Chorale No. 2 in B minor	Franck-Goodrich	Nov. 5
Three Dances from <i>The Three-Cornered Hat</i>		1922
Second Orchestral Suite	de Falla	Jan. 5
Second Symphony	Darius Milhaud	Jan. 7
<i>La Valse</i>	Karel Szymanowski	Feb. 2
<i>Horace Victorieux</i>	Ravel	Feb. 4
	Arthur Honegger	Dec. 2
Suite from <i>Pulcinella</i>	Stravinsky	1923
<i>Le Sacre du Printemps</i>	Stravinsky	Jan. 31
Concerto Grosso for Strings and Piano		1925
<i>Pictures at an Exhibition</i>	Ernest Bloch	Jan. 9
	Moussorgsky-Ravel	Jan. 31
<i>Music for the Theatre</i>	Aaron Copland	1926
Sonata in G major	Galliard	Feb. 6
Symphonic Piece	H. S. Gilbert	Mar. 11
<i>Jeux de Plein Air</i>	Germaine Tailleferre	Mar. 13
Concerto for Orchestra	Paul Hindemith	Mar. 13
Concerto for Harpsichord, Flute, Oboe, Clarinet, Viola, and Violoncello	de Falla	1927
	(written for Mme. Landowska)	Jan. 6
Wanda Landowska, soloist		
Seventh Symphony	Sibelius	Jan. 8
Piano Concerto	Aaron Copland	Feb. 3
The composer as soloist		
<i>Sept, ils sont sept!</i> for Chorus and Orchestra	Prokofieff	Mar. 10

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Church Windows	Respighi	Mar. 12
Suite in F major	Albert Roussel	Apr. 7
Poem for Orchestra, <i>Lilacs</i>	Edward Burlingame Hill	Apr. 9
<i>La Cimarosiana</i>	F. Malipiero	Nov. 24
<i>La Bagarre</i>	Bohuslav Martinu	Nov. 26
		<i>1928</i>
Second Piano Concerto	Tansman	Jan. 5
The composer as soloist		
<i>Skyscrapers</i>	John Alden Carpenter	Feb. 4
<i>Oedipus Rex</i>	Stravinsky	Mar. 8
<i>Sinfonia Concertante</i>	William Walton	Mar. 10
Symphony in B flat	E. B. Hill	Apr. 12
<i>Music for Orchestra</i>	F. Lazar	Apr. 14
		<i>1929</i>
Piano Concerto	Ernst Toch	Jan. 3
J. M. Sanroma, soloist		
		<i>1930</i>
Prelude and Fugue	Riccardo Pick-Mangiagalli	Jan. 11
Jazz Suite	Louis Gruenberg	Mar. 6
Prelude and Fugue in E flat	Bach-Schoenberg	Mar. 6
Concerto Grosso No. 1 for Orchestra	F. Lazar	Mar. 8
Symphony in G minor	Albert Roussel	Nov. 20
Symphony	Nicolas Nabokoff	Nov. 22
<i>Capriccio</i> for Piano and Orchestra	Stravinsky	Jan. 8
<i>Symphonie de Psaumes</i>	Stravinsky	Mar. 5
(With the Schola Cantorum)		
Second Symphony	Edward Burlingame Hill	Mar. 7

COMPOSITIONS MAKE THEIR DÉBUTS 301

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Ninth Symphony	Mahler	Nov. 19
Piano Concerto	Harold Morris	Nov. 21
The composer as soloist		
		<i>1932</i>
<i>Rhapsody No. 2</i>	George Gershwin	Feb. 5
<i>Eight Miniatures</i>	Tcherepnin	Feb. 6
<i>Symphonic Ode</i>	Aaron Copland	Mar. 3
<i>Konzertmusik</i> for Strings and Brass	Paul Hindemith	Mar. 5
<i>Bunte Suite</i>	Ernst Toch	Apr. 7
<i>Patterns</i>	John Alden Carpenter	Nov. 19
		<i>1933</i>
<i>Innominate</i>	Conrad Beck	Feb. 3
Tone Poem, <i>Prophecy</i> , for So- prano and Orchestra	F. S. Converse	Feb. 4
Beata Malkin, soloist		
First Symphony	Louis Gruenberg	Mar. 4
Ballet, <i>Rebus</i>	Igor Markievitch	Apr. 6
Three Pieces for Orchestra on a Tale by Edgar Allan Poe	Tcherepnin	Nov. 16
<i>Divertissements</i>	Pierné	Nov. 18
		<i>1934</i>
<i>Introduction and Hymn</i>	Igor Markievitch	Jan. 4
Symphony, 1933	Roy Harris	Feb. 2
Second Symphony	N. Berezowsky	Mar. 1
Violin Concerto in D major ("Adelaide")	Mozart (cadenza by Paul Hindemith)	Mar. 18
Yehudi Menuhin, soloist		
<i>Evocation</i> , for Orchestra with Chorus	C. M. Loeffler	Apr. 7

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Piano Concerto for the Left Hand Paul Wittgenstein, soloist	Ravel	Nov. 17 <i>1935</i>
<i>Sinfonia in Quattro Tempi</i>	F. Malipiero	Jan. 5
Variation Fantasy, <i>Big Ben</i>	Ernst Toch	Feb. 1
<i>Concerto Lirico</i> for Violoncello Gregor Piatigorsky, soloist	N. Berezowsky	Mar. 2
Symphonic Pieces from <i>Lulu</i>	Alban Berg	Apr. 4

The Philadelphia Orchestra

CONDUCTOR, LEOPOLD STOKOWSKI. FORMER ASSISTANT CONDUCTOR, ARTUR RODZINSKI. PRESENT ASSISTANT CONDUCTOR, ALEXANDER SMALLENS. GUEST CONDUCTORS—PIERRE MONTEUX, OSSIP GABRILOWITSCH, FRITZ REINER, AND OTHERS.

Because it has not always been the policy of the Philadelphia Orchestra to specify “first performances” on its programs, and because the newspapers are often indefinite in their statements about such performances, the list following is not offered with assurance as to its correctness.

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Symphonic Narrative for Modern Orchestra, <i>The Haunted Castle</i>	“Michel Dvorsky” (Josef Hofmann)	<i>1919</i> Nov. 11
Passacaglia in C minor	Bach-Stokowski	<i>1922</i> Feb. 28
<i>Feuerwerk</i>	Stravinsky	<i>1923</i> Oct. 31
<i>A Victory Ball</i>	Ernest Schelling	<i>1923</i> Feb. 27

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Japanese Nocturne</i>	Henry Eichheim	Feb. 27
Piano Concerto (First performance?) B. Moiseivitch, soloist	Tcherepnin	Feb. 27 <i>1924</i>
Second Piano Concerto The composer as soloist	Josef Hofmann	Jan. 2
Two Choral Preludes: <i>Aus der Tiefe rufe ich Wir glauben all' an einen Gott</i>	Bach-Stokowski	Apr. 1
<i>Song of the Volga Boatmen</i> , for Wind Instruments and Percussion	Stravinsky	Oct. 21
Piano Concerto in E minor The composer as soloist	Nicholas Medtner	Nov. 4
<i>Nusch-Nuschi Tanz</i>	Paul Hindemith	Nov. 18
Violin Concerto Paul Kochanski, soloist	Karol Szymanowski	Dec. 2
"War Dance" from <i>Native Moments</i>	Henry Joslyn	<i>1925</i> Jan. 6
Second Piano Concerto The composer as soloist	Leo Ornstein	Feb. 17
Trumpet Prelude	Henry Purcell	Mar. 10
Piano Concerto The composer as soloist	Germaine Tailleferre	Mar. 24
<i>Japanese Suite</i>	Gustav Holst	Oct. 20
Fifth Symphony	Sibelius	Dec. 1 <i>1926</i>
Fifth Symphony	N. Miaskowsky	Jan. 5
<i>Canticum Fratris Solis</i> Povla Frijch, soloist	C. M. Loeffler	Jan. 5
Concerto Grosso for Strings and Piano	Ernest Bloch	Jan. 9
J. Sanroma, soloist		

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>La Cathédrale Engloutie</i>	Debussy	Mar. 9
<i>Amériques</i>	Edgar Varese	Apr. 13
<i>Le Prophète</i>	Ernest Pingoud	Oct. 19
<i>Chorale Prelude, Wachet auf, ruft uns die Stimme</i>	Bach-Stokowski	Oct. 19
<i>Epiphanie, Fresque pour vi- loncello et orchestre, d'après une légende Ethiopienne</i>	André Caplet	Nov. 2
<i>Sixth Symphony</i> Artur Rodzinski, Cond.	N. Miaskowsky	Nov. 30
<i>Concerto Grosso</i>	Heinrich Kaminsky	Dec. 14
<i>Chorale Prelude, Ich ruf' zu dir, Herr Jesu Christ</i>		1927
<i>Fantasie and Fugue in G minor (the Greater)</i>	Bach-Stokowski	Jan. 4
<i>Symphonie d'instruments à vent, à la memoire de Claude Achille Debussy</i>	Bach-Stokowski	Jan. 4
<i>Concertino in Fractional Tones</i>	Stravinsky	Feb. 5
<i>Passacaglia</i>	Julian Carillo	Mar. 8
<i>Fourth Piano Concerto</i>	Anton von Webern	Mar. 8
<i>The composer as soloist</i>	Rachmaninoff	Mar. 22
<i>Firework</i> Fritz Reiner, Cond.	Handel	Nov. 8
<i>Daphnis et Chloë</i> (Second Suite)		1928
<i>Third Symphony</i>	Ravel	Jan. 3
Pierre Monteux, Cond.	Willem Pijper	Feb. 21
<i>Music Hall Impressions</i>	Gabriel Pierné	Mar. 29
Pierre Monteux, Cond.		
<i>Legend of a Plaster God</i>	Lyof Knipper	Oct. 16
<i>Second Symphony</i>	D. Shostakovitch	Nov. 6

COMPOSITIONS MAKE THEIR DÉBUTS 305

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Dansas Características de Indianos Africanos</i>	H. Villa-Lobos	Nov. 27
<i>Hercule et les Centaurs</i>	Yves de la Casinière	Nov. 27
Suite from <i>The Triumph of Neptune</i>	Lord Berners	Mar. 5 1929
Study in Sonority for 40 violins in Groups of 4 (First performance?)	Wallingford Riegger	Apr. 2
Variations (I to IX) and Finale	Arnold Schoenberg	Oct. 22
First Piano Concerto	Abram Chasins	Feb. 26 1930
The composer as soloist		
Symphony No. 10 in one movement	N. Miaskowsky	Apr. 8
Overture in B flat major (Second version)	S. Prokofieff	Apr. 8
<i>Ode to Mourning</i>	Alexander Krein	Apr. 8
<i>Symphonic Poem</i>	Dimitri Levidis	Dec. 16
<i>Hampstead Heath</i> , for Orchestra and Boys' Voices	Paul von Klenau	Jan. 27 1931
St. Peter's Choir of Philadelphia, Harold W. Gilbert, choirmaster		
Ossip Gabrilowitsch, Cond.		
<i>Aufklänge</i> , Symphonic Variations on a German Nursery Song	S. von Hausegger	Feb. 10
Ossip Gabrilowitsch, Cond.		
Overture to the Opera <i>Little Fan</i>	Ernst Toch	Nov. 17
Two Etudes for Orchestra	Vladimir Vogel	Nov. 17
Fritz Reiner, Cond.		

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Two Cuban Dances	Alejandro Garcia Caturla	1932 Jan. 5
<i>Daphnis et Chloë</i>	Efrem Zimbalist	Jan. 5
<i>Hyrcus Nocturnus</i>	Wassilenko	Mar. 15
<i>Diptyque Mongol</i>	Illiashenko	Mar. 15
Third Symphony	Prokofieff	Mar. 15
Prelude and Fugue in D major Fritz Reiner, Cond.	Bach-Respighi	Mar. 29
Piano Concerto in G major Sylvan Levin, soloist	Ravel	Nov. 8
Chaconne (First performance of Hubay arr.?) Eugene Ormandy, Cond.	Bach-Hubay	Dec. 6
<i>May Day Symphony</i>	D. Shostakovitch	1933 Jan. 3
Storm and Berceuse from <i>The Tempest</i>	Sibelius	Jan. 3
Fugue for Violins in Nine Parts	V. Dubensky	Jan. 3
Chorale Prelude, <i>Komm, süßer Tod</i>	Bach-Stokowski	Mar. 14
<i>Prairie</i> , Poem for Orchestra Eugene Ormandy, Cond.	Leo Sowerby	Mar. 28
<i>Concerto Sacro</i> (This had been given by the Juilliard School, New York City, admission free, in 1932)	Werner Josten	Oct. 24
<i>Bali</i>	Henry Eichheim	Dec. 5
<i>First Symphony, The Santa Fé Trail</i>	Harl McDonald	1934 Nov. 20
<i>Chapultepec</i>	Manuel M. Ponce	Nov. 20

COMPOSITIONS MAKE THEIR DÉBUTS 307

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Negro Folk Symphony	William L. Dawson	Nov. 20
<i>Chorale, When our last hour is at hand</i>	Templeton Strong (on a melody by H. L. Hassler, 1564-1612)	Nov. 20
José Iturbi, Cond.		1935
Chorale and Fugue	Arnold Zemachson	Mar. 26

The Russian Symphony Orchestra

CONDUCTOR, MODEST ALTSCHULER

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>May Night</i>	Rimsky-Korsakoff	1904
<i>Stenka Razin</i>	Glazounoff	Dec. 24
		Dec. 24
<i>Romanza</i>	Davidoff	1905
<i>Night, on a Mozarcean Theme, for Voices and Or- chestra</i>	Tchaikovsky	Jan. 21
<i>Suite, Fairy Tale of Tsar Saltan</i>	Tchaikovsky	Jan. 21
Second Piano Concerto	Rachmaninoff	Jan. 21
<i>Silhouette Suite</i>	Arensky	Feb. 25
Symphony in A major	Kalinnikoff	Feb. 25
Excerpts from <i>Khovantschina</i>	Moussorgsky	Feb. 25
First Symphony	Glière	Mar. 17
<i>Snegourotchka Suite</i>	Rimsky-Korsakoff	Nov. 18
Second Piano Concerto	Rachmaninoff	Nov. 18
Raoul Pugno, soloist		
Third Symphony	Glazounoff	Dec. 20
<i>Capriccio Tzigane</i>	Rachmaninoff	Dec. 20
<i>Aria, Pique Dame</i>	Tchaikovsky	Dec. 30
G. Campanari, soloist		

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Finlandia</i>	Sibelius	Dec. 30
<i>Christmas Eve Suite</i>	Rimsky-Korsakoff	Dec. 30
<i>Violin Concerto</i>	Arensky	Dec. 30
Maud Powell, soloist		
Excerpts from <i>Iolanthe</i>	Tchaikovsky	Dec. 30
<i>Rhapsodie Hébraïque</i>	Zolotareff	Dec. 30
		<i>1907</i>
<i>First Symphony</i>	Scriabin	Feb. 28
<i>Caucasian Suite</i>	Ippolitoff-Ivanoff	Mar. 14
<i>Third Symphony (Divine Poem)</i>	Scriabin	Mar. 14
<i>Eighth Symphony</i>	Glazounoff	Nov. 14
<i>Bargemen's Song, Ay Ouch-nem</i> ("Song of the Volga Boatmen," ms.)	Glazounoff	Nov. 14
		<i>1908</i>
<i>Valse Triste</i>	Sibelius	Jan. 13
<i>Third Symphony</i>	Sibelius	Jan. 16
<i>Entr'acte from Raymonda</i>	Glazounoff	Jan. 30
<i>Gypsy Dance from Aleko</i>	Rachmaninoff	Jan. 30
<i>Winter—Ballet from The Seasons</i>	Glazounoff	Feb. 23
<i>La Poème de l'Extase</i>	Scriabin	Dec. 10
		<i>1909</i>
<i>Second Symphony</i>	Rachmaninoff	Jan. 14
<i>Rhapsody on Folk Songs of the Ukraine</i>	Liapounoff	Jan. 14
Germaine Schnitzer, soloist		
<i>Variations for Strings</i>	Arensky	Nov. 18
		<i>1910</i>
<i>Violin Concerto</i>	Glazounoff	Mar. 4
Mischa Elman, soloist		
<i>Feuerwerk</i>	Stravinsky	Dec. 1

COMPOSITIONS MAKE THEIR DÉBUTS 309

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Finnish Fantasie</i>	Dargomijsky	Feb. 13 1915
Piano Concerto	Bortkiewics	Feb. 13
M. Volavy, soloist		
<i>Prometheus</i>	Scriabin	Mar. 20
(First time with color effects as indicated in score: <i>Tasteria per Luce</i>)		
Second Piano Concerto	Liapounoff	Nov. 17 1917
Tamara Lubimova, soloist		
Four Musical Tableaux from <i>Le Coq d'Or</i>	Rimsky-Korsakoff	Jan. 19 1918
<i>Veralize</i>	Rimsky-Korsakoff	Jan. 19
<i>The Shepherdess and the Faun</i>	Stravinsky	Jan. 19
Violoncello Concerto	Jeral	Mar. 2
Willem Willeke, soloist		
<i>Fire Bird</i>	Tcherepnin	Mar. 23
<i>Rhapsodie Nègre</i>	John Powell	Mar. 23
Suite, <i>The Fair</i>	John Powell	Mar. 23
<i>Classical Symphony (ms.)</i>	Prokofieff	Dec. 11
		1919
First Piano Concerto	Rachmaninoff	Jan. 28
The composer as soloist		

The State Symphony (1923-1926)

CONDUCTORS, JOSEF STRANSKY, IGNAZ WAGHALTER, AND ERNST
VON DOHNANYI

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
		1923
Suite for Orchestra, <i>The Sea</i>	Frank Bridge	Dec. 19

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Three Songs: <i>Schlafendes Jesukind</i> <i>Neue Liebe</i> <i>Wo find ich Trost</i> John McCormack, soloist	Hugo Wolf	Dec. 19
		1924
<i>Symphonic Fantasie</i>	Felix Borowski	Jan. 2
Two Five-voiced Fugues	J. S. Bach (arr. by M. Wood Hill)	Jan. 9
		1925
Festival Overture, <i>Ruralia</i>		
<i>Hungarica</i>	Dohnanyi	Feb. 17
Violin Concerto	Prokofieff	Nov. 14
Lea Luboshutz, soloist		
E. von Dohnanyi, Cond.		
<i>The Veil of Pierrette</i>	Dohnanyi	Dec. 22
Conducted by the composer		
		1926
<i>Two Portraits</i>	Bela Bartok	Oct. 21
E. von Dohnanyi, Cond.		

The National Orchestral Association Orchestra

CONDUCTOR, LEON BARZIN

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Mayan Legend</i>	R. Paniaqua	1931
<i>Night on an Isle of Fantasy</i>	R. Maganini	Feb. 17
Georges Barrère, flutist, soloist		Apr. 9
<i>In a Withered Garden</i>	Elliot Schenck	Oct. 27

COMPOSITIONS MAKE THEIR DÉBUTS 311

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Divertimento</i>	Bernard Wagenaar	Feb. 9 1932
Symphony No. 21	Haydn	Mar. 11
<i>Overture in Olden Style on French Noëls</i>	Philip James	Oct. 25
Symphony No. 39 in G minor	Haydn	Dec. 13
Frances Blaisdell, flutist, soloist		
<i>Fantasie for Two Pianos</i>	Berezowsky	Feb. 14 1933
Vera Brodsky and Harold Triggs, pianists		
First Symphony	Vladimir Dukelsky	Apr. 4
<i>Elegie</i>	Dinsmore	Dec. 12
<i>Dead Forest</i>	Willy Stahl	Apr. 3 1934
Violoncello Concerto in D major from E flat Horn Concerto	Mozart (arr. by G. Cassado)	Apr. 3
G. Piatigorsky, soloist		
Prelude and Fugue for Piano and Orchestra	Daniel Gregory Mason	Jan. 15 1935
The composer as soloist		
Concerto for Five Solo In- struments	Boris Koutzen	Mar. 12
Violoncello Concerto	Leo Sowerby	Apr. 2
Alfred Wallenstein, soloist		
Symphonie Concertante for Organ and Orchestra	J. Jongen	Apr. 2
George William Volk, soloist		
<i>Les Danse de Polichinelle</i>	Nabokoff	Apr. 30
Ballet Suite, <i>The Bolt</i>	Shostakovich	Dec. 16

The Manhattan Orchestra

CONDUCTOR, HENRY HADLEY

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
		1930
<i>Streets of Pekin</i>	Henry Hadley	Nov. 16
		1931
<i>Gods of the Mountains</i>	Arthur Farwell	Mar. 15
<i>Jazz Piano Concerto, Kaleidoscope</i>	Velazco	Apr. 29
The composer as soloist		

*The American Symphonic Ensemble
("Conductorless Orchestra")*

PAUL STASSEVITCH, CONCERTMASTER

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
		1929
<i>Serenade</i>	Mitya Stillman	Nov. 30
		1930
<i>Piano Concerto</i>	Henry Cowell	Apr. 26
The composer as soloist		

The New York Orchestra

CONDUCTOR, NIKOLAI SOKOLOFF

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Satirical Suite, Station WGZBX</i>		1933
<i>Chaconne</i>	Philip James	Nov. 28
	J. S. Bach	Nov. 28
	(arr. by W. Kramer)	
<i>Piano Concerto (dedicated to Harriet Cohen)</i>	R. Vaughan Williams	1934
Harriet Cohen, Soloist		Jan. 16

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>The Fiancé</i> , from a poem by Pushkin	Nicolas Nabokoff	Feb. 13

The Paur Symphony Orchestra

CONDUCTOR, EMIL PAUR; NAHAN FRANKO, CONCERTMASTER AND ASSISTANT CONDUCTOR

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
		1898
<i>Suite Orientale</i>	M. Ivanoff	Feb. 17
<i>Poème Symphonique</i>	Balakireff	Feb. 17
<i>Symphonic Poem</i>	Ernest Chausson	Dec. 10

Nahan Franko's Orchestra

CONDUCTOR, NAHAN FRANKO

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
		1897
<i>Navarre</i> for Two Violas	Sarasate	Apr. 23
Charles Gregorowitsch and Nahan Franko, soloists		
Overture, <i>A Dream on the Volga</i>	Arensky	Apr. 23

The Beethoven Orchestra

CONDUCTOR, GEORGES ZASLAWSKY

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
		1927
<i>Imagery</i>	Horace Johnson	Apr. 13

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>New York Days and Nights:</i>	Emerson Whithorne	Nov. 16
<i>A Greenwich Village Tragedy</i>		
<i>Times Square</i>		1928
<i>Overture to a Comedy</i>	Philip James	Jan. 30
<i>Violin Concerto</i>	Joseph Achron	Jan. 30
The composer as soloist		
<i>Air, By the Waters of Babylon</i>	J. S. Bach (arr. by M. Wood Hill)	Feb. 17
<i>Children of Truth</i>	George Liebling	Mar. 9
<i>First Symphony</i>	Howard Hanson	Oct. 11

The Paul Whiteman Orchestra

CONDUCTOR, PAUL WHITEMAN

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
		1925
<i>Circus Days</i>	Deems Taylor	Dec. 3
<i>One-act Jazz Opera</i>	George Gershwin	Dec. 30
<i>Night Club</i>	John W. Gruen	1933 Jan. 25

The Barrère Little Symphony

CONDUCTOR, GEORGES BARRÈRE

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Reactions to Rhythms of Fiona Macleod</i>	M. Wood Hill	1926 Mar. 7

Hermann Hans Wetzler's Orchestra

CONDUCTOR, HERMANN HANS WETZLER

Strauss Festival, 1904—See Chapter 14 under 1904

The Cleveland Orchestra

FORMER CONDUCTOR, NIKOLAI SOKOLOFF, 1918

PRESENT CONDUCTOR, ARTUR RODZINSKI

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Symphony in E flat minor	Arnold Bax	Jan. 19 1926
<i>Dance of the Theban Shepherds</i>	G. Enesco	Jan. 19 1927
<i>Pageant of P. T. Barnum</i>	Douglas Moore	Jan. 18
<i>The Aeroplane</i>	Emerson Whithorne	Jan. 18
Symphony in E major (<i>newly discovered</i>)	Schubert	Dec. 4 1928
Overture for <i>Don Quixote</i>	Jean Rivière	Dec. 4 1929
<i>First Aërophonic Suite</i> Leon Theremin, soloist	Schillinger	Dec. 3
<i>Horizons</i> , Four Western Pieces for Orchestra	Arthur Shepherd	1930 Dec. 2
<i>Factory Music for Machines</i>	A. Mosoloff	Dec. 2

The Pittsburgh Orchestra

CONDUCTOR, VICTOR HERBERT

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Suite Romantique</i>	Herbert	Feb. 26 1900

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Suite, Woodland Fancies</i>		1902
<i>Hero and Leander</i>	Herbert	Jan. 21

The Rochester Philharmonic

CONDUCTORS, FORMERLY EUGENE GOOSSENS, AT PRESENT HOWARD HANSON

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
		1924
<i>Suite Ancienne</i>	Albert Coates	Apr. 7
<i>Ballad for Two Pianos</i>	Leo Sowerby	Apr. 7
Guy Maier and Lee Patterson, pianists		
Albert Coates, Cond.		

The Season of 1934-1935

According to Francis D. Perkins of the New York *Herald Tribune*, other "first" performances, not listed above, by the Philharmonic-Symphony Society and the Boston Symphony during the 1934-1935 season are as follows:

*By the Philharmonic-Symphony Society**Under Werner Janssen*

<i>Music for a Scene from Shelley</i>	Samuel Barber
<i>Fugue for Violins</i>	Arcady Dubensky
<i>Riders to the Sea</i>	H. S. Gilbert
<i>Chorale for Strings</i>	Roy Harris
<i>La Bonne Chanson</i>	C. M. Loeffler
<i>Comes Autumn Time</i>	Leo Sowerby

Under Hans Lange

Introduction and Passacaglia	T. Tertius Noble
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Under Bruno Walter

Capriccio for Small Orchestra	Adolph Busch
<i>Buffalamacco</i>	Gasco
Symphony in D major, No. 27	Haydn
Concerto for String Quartet and Orchestra	Arnold Schoenberg
Second Symphony	C. M. von Weber

By the Boston Symphony

First Symphony	Aaron Copland
Sinfonietta No. 2	Miaskowsky
Fugal Concerto	Gustav Holst

II—FIRST PERFORMANCES BY CHORAL ORGANIZATIONS

The Schola Cantorum

CONDUCTORS: KURT SCHINDLER, 1909-1926; HUGH ROSS, 1926-

The Schola Cantorum, as originally formed (1909) by Kurt Schindler under the auspices of The MacDowell Club of New York, was a choir of forty voices. At the suggestion of Gustav Mahler, who had heard the group in Debussy's *Sirènes*, Mr. Schindler expanded it to 200 mixed voices, on May 16, 1910, and it was incorporated as the MacDowell Chorus. Since 1912 the organization has functioned under the more appropriate name for a choral organization, Schola Cantorum. Kurt Schindler directed the group until 1926. Upon his resignation, Margarete Dessoff, director of the famous Adesdi Chorus, acted as regent until the appointment of Hugh Ross as director in March of that year.

From the extant programs of the Schola Cantorum there are listed below only some of the first performances of the society, given at Carnegie Hall. Occasionally the Schola Cantorum has used other halls.

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>La Nuit</i>	Camille Saint-Saëns	1912
“Épithalame” (Bridal Chorus) from the opera <i>Gwendoline</i>	Chabrier	
“Hymn to Apollo” from the opera <i>Briséïs</i>		
<i>Le Martyre de St. Sébastien</i> , text by G. d'Annunzio (ex- cerpts)	Debussy	Feb. 12
<i>Cicalamento delle Donne</i> (Gossip of the Women Bleaching at the Brook)	Alessandro Striggio	1913
Two Scenes from <i>Amfipar- nasso</i>	Orazio Vecchi	
<i>La Pazzia Senile</i>	Adriano Banchier	
Two Scenes from Dryden's Opera <i>King Arthur</i>	Henry Purcell	
<i>Turkish Ceremony</i> , from the Opera <i>Le Bourgeois Gentil- homme</i>	Jean-Baptiste Lully	Jan. 8
Final Scene from the Opera <i>Hippolyte et Aricie</i>	Jean Philippe Rameau	
Excerpts from <i>Ernelinde</i>	André Danican Philidor	
Excerpts from the Opera <i>Le Devin du Village</i>	Jean-Jacques Rousseau	
“The Development of Opera” —from the Madrigal Com- edy to Gluck		Jan. 18

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>O Padre Nostro</i> , for Male Chorus, Orchestra and Organ	Riccardo Zandonai	Jan. 20 1914
<i>Pavane</i>	Gabriel Fauré	
<i>Overture, Dawn in Moscow</i> , from <i>Khovantschina</i>	Moussorgsky	Apr. 1
<i>Plaint of the People</i> , from <i>Khovantschina</i>		
<i>Cantata, The Voice of Spring</i>	Rachmaninoff	1916
Three German Folk Songs	Set by Max Reger	
<i>Mailied</i>		
<i>Königskinder</i>		
<i>Schwabisches Tanzlied</i>		
<i>A Prayer for Poland</i> , for Soprano, Baritone, Chorus, and Orchestra	Sigismund Stojowski	Mar. 7
Four Finnish Student Songs for Male Voices <i>a cappella</i>		
<i>In Harvest Time</i>	O. Merikanto	
<i>The Sleepy Girl</i>		
<i>Maryatta's Cradle Song</i>	Selim Palmgren	
<i>Dotty Ditty</i>		
<i>La Bataille de Marignan</i>	Clément Janneauin	Jan. 31 1917
May Peterson, soprano; Oscar Seagle, baritone; and Carlos Salzedo, harpist— soloists		
<i>Mother Moscow</i> (folk music)	P. Tchesnokoff	
<i>The Three Cavaliers</i>	A. Dargomyszky	
<i>The Goldfinch's Wedding</i>	Arr. by Kurt Schindler	Mar. 28
<i>Little Duckling</i>	A. Nikolsky	

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Two Welsh Songs <i>The Home of Liberty</i> <i>The Dying Harper</i>	Kurt Schindler	1918
Three Welsh Songs <i>The Song of Welcome</i> <i>Caradoc's Trumpet</i> <i>The March of the Men of Harlech</i>	Arthur Sommervell	
Spanish Music <i>A Miracle of the Virgin Mary</i> <i>The Adoration of the Shepherds</i> <i>The Virgin's Lament</i> <i>The Miracle of San Ramon</i> <i>Serenade of Murcia</i> Mabel Garrison, soprano, soloist	Traditional	Jan. 15
Seven Folk Songs for Women's Chorus and Two Pianos Carl Deis and Howard Brockway, soloists	Josef Suk	Apr. 19
Three Eight-part Choruses <i>La Pastoreta</i> <i>El Comte Arnau</i> <i>Fum, Fum, Fum (Noël)</i>	Kurt Schindler	1919
Two Russian Choruses <i>Russian Winter</i> <i>Russian Festival</i> Lambert Murphy, tenor, soloist	Leo Ornstein	Jan. 15

COMPOSITIONS MAKE THEIR DÉBUTS 321

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Basque Songs</i>	Norberto Almendoz	1920
<i>The Bird in Its Cage</i>		
<i>Humorous Drinking Song</i>		
<i>Mira-la-bien</i>	Felipe Pedrell	Mar. 24
<i>La Malagueña</i>	Kurt Schindler	
Rafaelo Diaz, tenor, soloist		
		1921
<i>Waltz Song</i>	Nicholas Medtner	
Nina Koshetz, soprano, soloist		
Six Anthems from <i>The All-night Vigil</i>	Rachmaninoff	Jan. 12
Judson House, tenor, soloist		
Spanish Songs	Traditional	
<i>As Audurinas</i>		
<i>En Calesa</i>	F. Alvarez	
<i>Los Pastores de la Sierra</i>		
<i>A las Rejas de la Carcel de Sona</i>	Arr. by Kurt Schindler	Mar. 16
Marguerite D'Alvarez, contralto, soloist		
Spanish Choral Ballads	Antoni Nicolau	
<i>L'Empurda</i>		
<i>Entre Flors</i>		1922
<i>Te Deum</i> for Double Chorus and Orchestra	Verdi	
<i>Lament for the Death of Hippolytus</i> from the Opera <i>Fedra</i>	I. Pizzetti	Mar. 29
<i>San Francisco d'Assisi</i>	F. Malipiero	
Giuseppe de Luca, tenor, soloist		

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Allons, gay, gay, gay, Bergères!</i>	Guillaume Costeley	
<i>Noël Wallon</i> (old Belgian)	Arr. by Radoux	
<i>At Midnight</i> (Catalan Carol)	Antoni Perez Moya	
<i>Alms for the Christ-Child</i>	Antoni Nicolau	
<i>Al-Dudu</i> (Russian children's song)	Gretchaninoff	
<i>Happy Bethlehem</i> (Basque)	Padre Donostia	
<i>The Goat in the Garden</i>	Jesús Guridi	
<i>Cradle Song of the Bells</i> (Basque)	Antonio Alberdi	
<i>The Spinster</i> (Basque)	Secundino Esnaola	
<i>Provençal Christmas March</i>	Bizet-Schindler	
Lillian Gustafson, soprano, soloist; Boy Choir from Calvary P. E. Church; Louis Robert at organ and piano		Dec. 20
Five Italian Folk Songs	Geni Sadero	1923
Dusolina Giannini, soloist		Mar. 14
Six Magyar Folk Songs for Solo Voice and Piano	Bela Bartok	
Pavel Ludikar, baritone, and Kurt Schindler, soloists		Dec. 20
<i>Morning Hymn of the Novices</i>	I. Pizzetti	1924
<i>La Mare de Deu</i> (Catalan)	Antoni Nicolau	
Cantata, <i>The Daughter of Jephtha</i>		
<i>Messa di Requiem</i>	Giacomo Carissimi I. Pizzetti	Mar. 26

COMPOSITIONS MAKE THEIR DÉBUTS 323

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Sadko</i> , Act 4, Fourth and Sixth Pictures	Rimsky-Korsakoff (arr. by Schindler)	Dec. 30
Dusolina Giannini, soprano; Marguerite D'Alvarez, contralto; Mario Chamlee, tenor; John Charles Thomas, baritone; Leon Rothier, bass; James Wolfe, bass		
		1925
<i>Basque and Catalan Songs</i>		
<i>Aldepeko</i>	Jesús Guridi	
<i>On the Mountain Tops</i>		
<i>The Nightingale's Message</i>		
<i>The Son of Don Galliardo</i>	J. Sancho-Marraco	
<i>La Santa Espina</i>	Morera-Schindler	
<i>Songs from the Rhineland and Switzerland</i>		
<i>Prayer to St. Raphael</i>	Siegfried Ochs	
<i>The Last Dance</i>		
<i>The Hunter</i>		
<i>Mon ami est monté</i>	Gustave Doret	
<i>Hymn to Sweden</i>	Wilhelm Stenhammar	
<i>Dance Songs</i>	Arr. by Kurt Schindler	
Lillian Gustafson, soprano; Alma Kitchell, contralto; Frederic Baer, baritone; Louis Robert at the piano		Feb. 24

Composition	Composer	Date
Scenes from <i>Khovantschina</i> , Act 3 Ivan Ivanzoff, baritone, and Nicholas Vasilieff, tenor		
<i>The Destruction of Sennacherib</i> (on the poem by Byron)		
<i>Muscovite March</i> from <i>Khovantschina</i>		
<i>The Palace of the Ocean King</i> from <i>Sadko</i> Soloists: Flora Negri, so- prano; Mina Hager, con- tralto; Colin O'More, tenor; Nicholas Vasilieff, tenor; Carlton Boxhill, tenor; Ivan Ivanzoff, bari- tone; Frederic Baer, bari- tone; James Wolfe, bass. Assisted by the Philhar- monic-Symphony Orches- tra	Moussorgsky	Dec. 23
<i>Hungarian Rhapsody</i> , for Chorus Merle Alcock, contralto; Maria Montana, soprano; and other soloists	Dezsö von Antalffy	1926 Mar. 10
Four Slovak Part Songs <i>Wedding Song</i> <i>Song of the Hay Harvesters</i> <i>Medzibrod</i> <i>Dancing Song</i> <i>Stone Not Your Prophets</i> (Czech) Pavel Ludikar, bass, soloist	Bela Bartok Bedrich Smetana	1927 Dec. 28

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Sea Drift</i> (Poem by Walt Whitman)	Frederick Delius	Jan. 16
Soloists: Editha Fleischer, soprano; John Goss, baritone; Katherine Wright, contralto; Frederick Mervert, tenor; Hans Barth, cembalist; Pierre Mathieu, oboist, and Louis Edlin, concertmaster		
<i>Motet, Crucifixus</i>	Antonio Caldara	
<i>Chant Funèbre sur la Mort du Poète</i>	Arthur Lourié	
<i>The Fair</i>	Amadeo Vives	
John Goss, baritone, and Colin McPhee, pianist, soloists		Mar. 13
<i>Requiem Mass in C minor</i>	Haydn	
<i>Pastoral</i>	Arthur Bliss	
<i>Chorus No. 10</i>	H. Villa-Lobos	
Fraser Gange, baritone; Devora Nadworney, contralto; J. Armans, flutist; R. Pollain, violist; and other soloists		Jan. 15
<i>La Rondine</i>	I. Pizzetti	
<i>Concerto Spirituale</i>	Arthur Lourié	
<i>Catalana</i> , for Women's Chorus and Piano		
<i>Asturina</i>		
Denys Molié, soprano; Adele Vasa, soprano; Boris Popov, bass; and other soloists	Joaquin Nín	Mar. 26

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
<i>Wanderers Sturmlied</i> , for Chorus and Orchestra	Richard Strauss	
<i>Stabat Mater</i>	K. Szymanowski	
<i>Ukko the Firemaker</i> , for Baritone, Men's Chorus, and Orchestra	J. Sibelius	
Tone Poem, <i>The Rio Grande</i> , for Piano, Contralto, Chorus, and Orchestra	Constant Lambert	
Colin McPhee, pianist; Ethyl Hayden, soprano; Nelson Eddy, baritone; Eleanor Reynolds, contralto; and other soloists. Assisted by the Philharmonic Orchestra and the New York University A Cappella Choir, directed by Dr. Hollis Dann		Jan. 29
<i>ssiontide and Easter Motets</i>		
<i>Hosanna to the Son of David</i>	Orlando Gibbons	
<i>Victimae Paschali</i>	Tomas Luis de Victoria	
<i>Aus dem Angelus Silesius</i>	Egon Wellesz	
Eleanor Steele, soprano; Herbert Gould, bass; Anton Rovinsky, harpsichordist; Carl Weinrich, organist; and other soloists		Mar. 25

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Organum Quadruplum, <i>Principes Sederunt</i> , for 7-Part Chorus and Orchestra	Perotinus, 12th century (arr. by Rudolf Ficker)	1932
Assisted by Choir of Pius X School		
Cantata, <i>Rinaldo</i> , for Tenor Solo, Men's Chorus, and Orchestra	Johannes Brahms	Jan. 20
Dan Gridley, soloist		
Assisted by the Yonkers Male Glee Club		
Choral Dance from the Persian Play <i>Hassan</i> , for Baritone Solo, Chorus, and Orchestra	F. Delius	
Robert Steele, soloist		
<i>Odes of Horace</i> , for Mixed Chorus	Randall Thompson	
Cantata, <i>Hinaus in's Frische Leben</i> , for Soprano, Chorus, Flute, and Piano	Carl Maria von Weber	
Quatuor for Harp, Celesta, Flute, Saxophone, Piano, and Women's Voices	H. Villa-Lobos	
<i>Strassensingen</i>	Hugo Herrmann	
Soloists: Harriet von Emden, soprano; Lucile Lawrence, harpist; Quinto Maganini, flutist; Maurice De Cruek, saxophonist; Everett Tutchings at Celesta; John Kirkpatrick at piano		Mar. 9

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Sacred Service, <i>Avodath Ha-kodesh</i> , for Baritone (Cantor), Chorus, and Orchestra Friedrich Schorr, Cantor; Ruth Kenworthy, soprano; Lorraine B. Eley, alto Conducted by the composer	Ernest Bloch	1934
<i>Belshazzar's Feast</i> , for Baritone Solo, Chorus, and Orchestra	William Walton	Apr. 11
Songs of Russia and the Orient	Lazare Saminsky	1935
<i>Ode</i>	Nicholas Nabokoff	
Soloists: Anna Leskaya, soprano; Keith Falkner, baritone; Soltan Kurthy, pianist; Everett Tutchings, organist With the Philharmonic Orchestra		Jan. 9

The Oratorio Society

Among the first performances of new works either in New York, in the United States, or in the world, by the Oratorio Society, in Carnegie Hall, under Walter Damrosch, are: Saint-Saëns's *Samson and Delilah*; Tchaikovsky's *Eugen Onegin*; Mahler's Second Symphony (the *Resurrection*); the Berlioz *Te Deum* (at the opening of Carnegie Hall on May 5th, 1891); *Legend and Pater-noster* by Tchaikovsky, conducted by the composer on

May 8th, 1891; and the *Manila Te Deum* by Walter Damrosch on December 3rd, 1898.

Under Frank Damrosch, the new works were: *The Apostles* and *The Kingdom* by Sir Edward Elgar, Pierné's *The Children's Crusade*, Bach's B minor Mass, and Wolf-Ferrari's *La Vita Nuova*.

Under Albert Stoessel the novelties presented were: Gustav Holst's *Hymn of Jesus*; the world première of Malipiero's *Princess Eulalia*; first performance in New York of Gallico's *The Apocalypse* and of Monteverdi's *Sonata sopra Sancta Maria*; and the uncut performance (see pages 221 and 260) of Bach's Mass in B minor, which, with the annual presentation of *The Messiah*, is an inestimable gift to the city. On February 21, 1922, Philip James's *A Ballad of Trees and the Master* and *I Know a Maiden*, both *a cappella* works, were sung by the Society.

The Society of the Friends of Music

CONDUCTOR, ARTUR BODANZKY

The Society of the Friends of Music, founded in 1918 and directed by Artur Bodanzky, presented most of its concerts in other halls. In 1923 it gave the following first performance at Carnegie Hall:

<i>Composition</i>	<i>Composer</i>	<i>Date</i>
Romantic Cantata, <i>Von Deutscher Seele</i>	Hans Pfitzner	Oct. 15
Mmes. Cahier and Rethberg, and Messrs. Herold and Bender, soloists		

The Musical Art Society

CONDUCTOR, FRANK DAMROSCH

The Musical Art Society (*a cappella* chorus) gave two concerts a year during its life, one near Christmas and one near Easter. No doubt practically everything it presented was new to New York, though its programs recorded no "firsts". The organization, founded in 1893, lasted only until 1920.

III—FIRST PERFORMANCES BY INDIVIDUALS

<i>Composition and Performer</i>	<i>Composer</i>	<i>Date</i>
		1911
<i>Light</i> } <i>Star Tryst</i>	Marion Bauer	Nov. 28
Alma Gluck		
		1924
<i>La Promesca</i>	Joseph Achron	Nov. 15
Jascha Heifetz		
<i>Adagio non troppo</i> } <i>Shenandoah</i>	Samuel Gardner	1925
<i>Sailor Piece</i>		Jan. 3
Percy Grainger		
<i>Albumblatt</i>	Marx	Jan. 12
<i>The Juggler</i>	Juon	Oct. 23
Josef Lhevinne		
		1926
<i>Klaviermusik</i>	Hindemith	Mar. 2
Walter Giesecking		
<i>Chant de Roxanne</i>	Szymanowski	Oct. 30
Paul Kochanski		
<i>Fantasia Appassionata</i>	Vieuxtemps	Nov. 20
Samuel Gardner		

COMPOSITIONS MAKE THEIR DÉBUTS 331

<i>Composition and Performer</i>	<i>Composer</i>	<i>Date</i>
<i>Three Chinese Pieces</i>	Chasins	Jan. 5 1927
Josef Hofmann		
<i>Sonata in E minor</i>	Ysaye	Jan. 19
Fritz Kreisler		
<i>Keyboard Karikatures</i>	Chasins	Mar. 29
Mischa Levitzki		
<i>The Shulamite Maid</i>	Strickland	Oct. 26
Richard Crooks		
<i>Old Virginia</i>	S. Gardner	Nov. 6
Samuel Gardner		
<i>Four Songs</i>	Schubert-Godowski	Nov. 28
M. Münz		
<i>Pavane</i>	Ravel	
<i>Salta</i>	Nín	Dec. 7
<i>Danse de Feu</i>	de Falla	
Paul Kochanski		
<i>Rhapsody for Piano and Orchestra</i>	Bartok	Dec. 22
Ernest Schelling		
		1928
<i>Sonata in A major</i>	Tartini	
<i>Sonata No. 2</i>	Roussel	Jan. 23
<i>Roumanian Folk Dances</i>	Bartok	
Josef Szigeti		
<i>Prelude</i>	Salzedo	Jan. 24
Gitta Gradova		
<i>The Hour of Dark</i>	Niemann	Mar. 11
Walter Gieseking		
<i>Violin Concerto</i>	Stamitz	Nov. 5
<i>Fairy Tale</i>	Dobrowen	
Max Rosen		
<i>Suite Bizarre</i>	J. Achron	Nov. 17
Efrem Zimbalist		

<i>Composition and Performer</i>	<i>Composer</i>	<i>Date</i>
Prelude Frank Sheridan	Bach-Mannes	1929 Jan. 14
<i>Give Me a Tender Heart</i> R. Gruen	Gruen	Nov. 25
<i>Scherzo</i> M. Safonoff	Zanella	1930 Jan. 4
<i>Rhapsodie Italiana</i> G. Piatigorsky	Mainardi	Jan. 24
<i>Largo</i> Maurice Maréchal	Tansman	Feb. 4
<i>El Vito</i> José Iturbi	M. Infante	Oct. 31
<i>L'Amour Sorcier</i>	de Falla	
<i>Los Bebedores di Manzanilla</i>	Turina	
<i>Danza No. V</i>	Nín	
George Copeland		
Waltz in A major	Schubert-Achron	
<i>The Lark</i> Jascha Heifetz	Castelnuovo-Tedesco	Nov. 10
<i>The Run-down Music Box</i> Marvine Maazel	Strauss	Nov. 26
<i>Cantabile</i> Ruth Breton	Paganini	1931 Feb. 3
<i>Rhapsodia Iberica</i> Mischa Elman	Nín	Feb. 15
Octave Etude Robert Goldsand	Breitenfeld	Mar. 1
<i>Rambles on Bach's Aria</i> Percy Grainger	Grainger	Mar. 11
Sixth Prussian Sonata S. Sukoenig	C. P. E. Bach	Nov. 14

<i>Composition and Performer</i>	<i>Composer</i>	<i>Date</i>
Variations on a Theme of Corelli	Rachmaninoff	Nov. 17
S. Rachmaninoff		
<i>In the Forest</i>	La Forge	<i>1932</i>
Richard Crooks		Mar. 1
<i>El Puerto</i>	Albeniz-Heifetz	<i>1933</i>
Jascha Heifetz		Oct. 11

In the interval between the writing of this book and its publication there occurred an event of such importance that some account of it, however brief, must be added.

Arturo Toscanini, the beloved maestro, whose genius guided the fortunes of the Philharmonic-Symphony Orchestra since 1926, announced his retirement as Musical Director and Conductor. In the course of his eleven seasons with the Philharmonic, he conducted four hundred and twenty-nine concerts in New York and twenty-three during the orchestra's European tour in the Spring of 1930. As a point of historic interest we record Toscanini's first program on January 11, 1926: Haydn's Symphony in D major (B. & H. No. 4 [101]), Respighi's *Pines of Rome*, Sibelius's *Swan of Tuonela*, Wagner's *Death and Funeral March of Siegfried* from *Götterdämmerung* and Weber's overture *Euryanthe*.

Following the regular season, which closed with one of the most impressive ovations ever aroused by any conductor, the Philharmonic gave a Farewell Concert at Carnegie Hall, Wednesday evening, April 29, 1936. At Toscanini's request, the proceeds were divided between the men of the Orchestra, the office staff of the Philharmonic, the unemployed musicians and the personnel of Carnegie Hall. Every seat in the auditorium was sold within a few hours after the concert was announced,

months in advance, and the total receipts exceeded twenty-five thousand dollars. The program comprised Beethoven's *Leonore* Overture No. 1 and Violin Concerto (played by Jascha Heifetz), and Wagner's *Die Meistersinger* Prelude, *Siegfried Idyll*, "Prelude and Liebestod" from *Tristan and Isolde* and *The Ride of the Valkyries*.

On the day of the concert, Carnegie Hall was besieged by the largest box office line in its history. When the sale of *only* one hundred and ninety standing room seats began, over five thousand music lovers, lined up on boxes and stools, camped outside of the hall almost blocking 57th Street from 6th to 7th Avenue, from 7:00 A.M. to 8:16 P.M.! Many brought their own lunches and suppers, others patronized refreshment hawkers. Police troops, mounted and afoot, strove constantly to preserve order during this unprecedented demonstration, one of the greatest ever inspired by any man or woman in New York, that city of demonstrations.

Three thousand worshipping listeners packed Carnegie Hall to overflowing at this concert, the culmination of a musical era, the like of which is without parallel in New York's musical life.

Immediately after the concert there was a presentation ceremony in the Artists' Room. The directors of the Orchestra gave the maestro a silver tankard service and a holograph letter of Beethoven. Earlier in the day the women of the office force of the Society had presented him with a gold paper-cutter and a magnifying-glass. It might be added, parenthetically, that the gift to him of many volumes of letters written by the radio public about the concerts broadcast from Carnegie Hall constitutes another expression of the love and esteem in which he is held by his admiring, even adoring, American public. Following the evening presentation, Toscanini gave a party at the Hotel Astor for the members of the Orchestra, the administrative heads of Carnegie Hall and the Philharmonic, to which no one else was admitted.

Thus ended the Toscanini saga in New York City.

The conductors for the Philharmonic Symphony Society of New York for the season 1936-1937 are John Barbirolli and Artur Rodzinski; guest composer-conductors are Igor Stravinsky, Georges Enesco and Carlos Chavez.

As one who has attended concerts at Carnegie Hall for more than thirty years, I can sincerely say that this music auditorium has, in addition to its historic meaning, a decidedly personal one for me.

Having heard the concerts of the New York Philharmonic, the Boston Symphony, and the great solo artists from my eleventh year on, I feel that I have spent many of the most enjoyable and stimulating hours of my life in the hall that was built through the generosity of the late Andrew Carnegie. Its fine acoustic properties have made it one of the outstanding music halls of the *world*—not only of the United States; and I feel, too, that its architecture, though thoroughly representative of the period in which it was conceived, has been admired over a period of four decades. The late William B. Tuthill, its architect, I had the privilege of knowing, who, in addition to his architectural skill, was an accomplished musician, one of the most devoted amateur chamber-music players in New York for many years.

Carnegie Hall has truly been, and is today, the home of New York's finest music.

A. WALTER KRAMER

*New York City
July, 1935*

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REPRESENTATIVE OPINIONS ON CARNEGIE
HALL BY REPRESENTATIVE PEOPLE

In which the reader may gather what the Hall has meant to some of the eminent people who use it.

TRADITIONS of musical culture in New York are centered in the Metropolitan Opera House and in Carnegie. These traditions are the heritage not only of the artists who appear there but also of their audiences. The Carnegie Hall audience, in particular, must be measured by standards entirely its own.

Just as each operatic career has the Metropolitan as its zenith, so every instrumentalist has as his goal a successful recital on the venerable stage of Carnegie. Here, nothing but the finest can survive. No coin of the realm can aid one through that infallible test of time which banishes mediocrity and proves real greatness. True, anyone possessing the means may hire the Hall; but only the sterling artist can interpret year after year for that discerning audience which, having heard and re-heard the masters, demands not sensation, not novelty, but restatement and reiteration by distinct personalities of age-old truths.

Some artists tell me that they play their very worst on the platform of Carnegie Hall; they ascribe their extreme nervousness to the presence of the important critics and to the fact

that they are playing before a highly discriminating public. Personally, I have played my best in that memory-laden Temple. If the artist could forget himself sufficiently to recall Carnegie Hall's musical lore; if in his formative days he heard, as I have heard, the great masters performing on that platform; if he has been lifted to dizzy heights by the hypnotic wand of Toscanini, the golden bow of Kreisler, and the magic fingers of Hofmann, he might hear, as I hear when approaching my piano, a welling of beautiful sound, long silenced in actuality, but reverberating in his memory and his heart. It is with humble reverence that I play at Carnegie, hoping that I may not disturb too much those sounds in my inner ear. I play with little feeling of self, even in the vain moments when it is my desire to add a performance worthy to take its place in the history that is the symbol and substance of Carnegie Hall.

Finally, despite the fact that Carnegie Hall represents "the Law," it has served as the experimental laboratory for some of the more fortunate among the young composers, as well as being the exhibition arena for the established.

ABRAM CHASINS

For me, Carnegie Hall has been an Alma Mater. When I came to New York as a young music student, I spent almost as much time listening to concerts with my sister Emilie Frances Bauer at Carnegie as most people do in college classrooms. I was a pupil of Eugene Heffley, who for many years lived in Carnegie Hall, and whose studio was a center not only for his students but also for composers, painters, poets, writers, and music lovers. It was in his studio that I heard what was probably the first program of Debussy piano music ever given in New York. It was there, too, that I received

impetus for my own work. So for me Carnegie Hall holds memories that can never be approximated in any other building.

MARION BAUER

Old World splendor and New World brightness combine to make Carnegie Hall New York's magnificent monument to music.

FLORENCE FRENCH

"Dich, theure Halle!"—So Elisabeth, in *Tannhäuser*, sings in rhapsodic apostrophe to the ancient music-chamber at the sacred Wartburg. Here it seems equally appropriate to address some affectionate words in praise of the most famous tonal auditorium in New York City.

My memories of it stem from earliest childhood, for I was born only a few minutes' walk from Carnegie Hall. I still live across the street from its main entrance.

This timely volume gives lists of celebrated persons and events that have paraded on its renowned stage, and the majority of them had me as a listener—from the classical masters to the most recent radicals; from soloists who now are patriarchs, to Yehudi Menuhin and Ruth Slenczynski.

This has been the value of Carnegie Hall to me, for I gained my real musical education there, with theoretical knowledge coming to living realization only as the years brought hearing of important compositions sounded by the best interpreters. Most other New York professionals and concert-going laymen undoubtedly owe the same debt of gratitude to the dear old Hall.

Its standing in America is supreme. To make a successful appearance there remains the dream of lofty achievement in

any musical career, and serves as an artistic passport in every part of the land.

LEONARD LIEBLING

Carnegie Hall to me represents music in its highest forms. It was there I first heard such great artists as Ysaye, Godowsky, Kreisler, Rachmaninoff, Paderewski, and Heifetz. It has been the home of the Philharmonic Orchestra, and therefore represents the greatest of ensembles under the greatest conductors: Toscanini, Karl Muck, Furtwaengler, Mengelberg, and others who illuminate our recollections of the past.

It has been my good fortune to appear on the stage of Carnegie Hall a number of times—first as a member of the Schola Cantorum in Beethoven's Ninth Symphony, then at various times for speeches or introductions, and finally in a complete program of the Children's Series created by Carnegie Hall itself. I can think of no institution that has meant more to me and to American music than Carnegie Hall.

SIGMUND SPAETH

The House That Music Built would seem an admirable title for a history of Carnegie Hall. Yet I am wondering if it might not be pertinent to say that Carnegie Hall is, besides, the house that helped to make music history in New York.

Looking back through the years in which this acoustically fine auditorium has served so worthily the music branch of the Fine Arts brings back recollections of great music works heard within its walls.

It is to be hoped that Carnegie Hall will continue for many years to give us the great music compositions, the great instrumental and choral organizations, the great conductors, and the great instrumental and vocal soloists.

PIERRE V. R. KEY

Carnegie Hall means to me great masterpieces in music, performed by great artists. The very name therefore brings to mind high, noble, immortal art. It also means to me a memorable event in my own career: the performance of my own Piano Concerto, when I played it with the superb and inspiring Boston Symphony under the masterly Koussevitzky. Carnegie Hall has helped to make the history of music in this country.

HAROLD MORRIS

In this year of the hundredth anniversary of the birth of Andrew Carnegie, that illustrious figure in American history, I am glad to have this opportunity to say a few words. Though it would be trite to say that Carnegie Hall is a musical landmark, that it is synonymous with great music, I may say that personally I feel the warmth of a home when I enter its portals. I find in it all the aid, the intimate conditions, that are so necessary to the enjoyment of music. Great phases of music evolution are connected with concert halls—the Gewandhaus, for example. Carnegie Hall means a focal point in American musical history. May it keep this position for many, many years!

SANDOR HARMATI

Carnegie Hall is my other home. Its acoustics and general arrangements for concert and recital work are ideal.

BRUNO ZIRATO

Carnegie Hall is by now a name universally recognized throughout the world of music. Its association, for the last two decades, with the outstanding orchestra of the Philharmonic-Symphony Society of New York, as well as with the

performances of the foremost instrumentalists and vocalists, lends a particular glamour to its name.

It is likewise among the few halls in the world with perfect acoustics. Together with the Covent Garden Hall in London and the Philharmonic Hall in Leningrad, it is in my opinion far superior to all the other halls where music is performed.

I have always been very anxious to have the artists under my management give their performances in Carnegie Hall. There is no doubt that an artist feels himself obligated to live up to the standard and tradition of the place where he is performing and that he consequently tries to give his best at Carnegie Hall.

As for myself, I invariably experience an uncommon excitement whenever I enter Carnegie Hall.

ALEXANDER MEROVITCH

Carnegie Hall to me, as manager of many concert stars, has signified the place where the art of musical performance can be most excellently and effectively projected. Americans should keep it the citadel of culture that it now is, and strongly resist any attempts to make it less than Time.

S. HUROK

The atmosphere at Carnegie Hall is something indefinable. Ever since I first heard concerts there—which is some years ago—I have found that it reminds me more than any other place in America of the old European, especially the German, concert halls. It has wonderful acoustics, and the artist realizes this to such an extent as to feel “at home” there at once. I have been in all the new and modern concert halls in most of our big cities, and Carnegie still seems to me more emphatically a *home* for music than any other. Having given the

stamp of recognition to all artists who have appeared on its stage, it may truly be said to have made New York musical history.

ANNIE FRIEDBERG

The Sunday morning service of the Free Synagogue has been held continuously, excepting for the Summer interim, at Carnegie Hall. We had the privilege of following Professor Felix Adler and the Ethical Culture Society in occupancy of the Hall on Sunday mornings after they moved into their new home in 1910. I wish to record the impression I have had throughout these years with regard to the acoustics of Carnegie Hall. It is as nearly perfect as acoustics can be. I have never found the slightest difficulty in being heard by the nearly three thousand people who gather in Carnegie Hall when it is filled. I do not know the name of the acoustic engineer responsible for the result. I do know there is no hall in America which taxes a speaker less and in which it is more easy to be heard with a minimum expenditure of voice than in Carnegie Hall. It is a delight to speak there, and many who have come as the guests of the Free Synagogue have experienced and expressed the pleasure which is always mine in standing on its platform and knowing that one's thought, conversationally expressed, reaches to the farthest ends of the Hall.

STEPHEN S. WISE, D.D.

I have spoken for some twenty-five or thirty years in Carnegie Hall, because it is a key corner of the world. I do confess to an overwhelming feeling of awe when I stand in the same spot on the platform on which the great leaders of the great symphony orchestras stand. But I get over it by remind-

ing myself that I'm doing the best I can to bring the world to the Carnegie Hall audience.

It is true too, that because I "play" Carnegie Hall it is made much easier for my advance men to book me for the smaller towns and cities. Carnegie is well known all over the country and stands for dignity and worthwhile performance.

BURTON HOLMES

As a solo flutist and as a player in orchestras and ensembles, I have always been happy to play in Carnegie Hall where the acoustics is well nigh perfect, and the listeners, in every part of the auditorium, hear every nuance of tone.

GEORGES BARRÈRE

For fifteen years I have been either playing or conducting in Carnegie Hall. I have been a player, conductor or auditor in virtually every important opera house and concert hall both here and in Europe and I can truthfully say that, in my opinion, the acoustics of Carnegie Hall is seldom equalled and never surpassed.

LEON BARZIN



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INDEX

INDEX



- Abel, Walter, 122
 Academy of Medicine, 217
 Academy of Music, 10, 11, 211
 Achelis, Elizabeth, 126
 Achron, Joseph, 271, 314, 330-332
 Acoustics, Chamber Music Hall, 107
 comments by musicians, xviii,
 23, 31, 56, 57, 81, 93, 102, 105,
 117, 340, 341
 for opera, 110
 general discussion, 73-80
 in relation to broadcasting, 107,
 108, 111, 112
 Adams, Evangeline, 147
 Adams, James Truslow, 146
 Addams, Jane, 236
 Adesdi Chorus, 317
 Adler, Felix, 100, 223, 343
 Adler and Sullivan, 35
 Aeolian Company, 199
 Aeolian Hall, 141, 154, 193
 Aguilar Lute Quartet, 271
 Aitken, John W., 33, 43
 Albeniz, I., 296, 333
 Alberdi, A., 322
 Alberti, Mme. William N., 126
 Alcock, Merle, 253, 324
 Alda, Frances, 175, 235
 Aldrich, Richard, 100
 Aldrich, Thomas Bailey, 146
 Alexander, Lucy, 144
 Almazdoz, Norbeto, 321
 Alsen, Elsa, 255, 270
 Althouse, Paul, 265, 270
 Altschuler, Modest, 227, 230, 307
 Altschuler's Russian Symphony
 Orchestra, 227
 Alvarez, F., 321
 Alvary, Max, 218
 Alves, Carl, 69
 Alves, Mrs. Carl, 197
 Amato, Pasquale, 266
 American Academy of Dramatic
 Arts, 46, 120-123, 148
 first performances, 122
 American Jewish Congress, 250
 American Orchestral Society, *see*
 Nat. Orchestral Assoc.
 American Symphonic Ensemble, 264
 first performances, 312
 American Symphony Orchestra, 220
 Amundsen, Roald, 165, 237
 Andalusian Academy of Dancing, 138
 Anderson, Marian, 262
 Anderson, Sherwood, 137, 146
 Andrew Manufacturing Co., 35
 Andrews, Roy Chapman, 146
 Anecdotes, 153-179
 Anglin, Margaret, 167
Annals of Music in America, 345
 Antheil, George
 Ballet Mécanique, 260
 Anti-Nazi League, 272
 Anti-Saloon Demonstration, 221
 Apollo Hall, 211
 Appelbaum, Mischa, 168
 Arbos, Enrique, 296
 Architects, *see* Carnegie Hall, ar-
 chitects
 Arens, F. X., 233
 Arensky, A. S., 307, 308, 313
 Argentina, La, 262
 Amans, J., 325
 Arnold, Sir Edwin, 194
 Arnold, Matthew, 146
 Arnold, Rhoda, 143
 Arnold, Richard, 213, 280
 Art Gallery, 85, 129-131
 Artists of Carnegie Hall, Inc., 129, 131
 Artsiboushev, N. V., 293
 Assoc. of Music Schools, 254
 Astor, Vincent, 100
 Astor Place Opera House, 10
 Athenian String Orchestra, 236
 Atwell, Roy, 122
 Auer, Leopold, 100, 201, 255
 Aus der Ohe, Adele, 198

- Austral, Florence, 257, 266
 Authors' Club, 145
- Babcock, Mrs. Charlotte, 140
 Bach, C. P. E., 332
 Bach, Johann Christian, 289
 Bach, Johann Sebastian, 283, 284,
 287-289, 292, 300, 302-304, 306,
 310, 312, 314, 332
Adagio in A minor, 100
 B minor Mass, 221, 260, 273,
 329
Prelude and Fugue in D major,
 100
Toccata and Fugue, 207
 Bachaus, Wilhelm, 248, 284
 Bacon, Katherine, 256
 Baer, Frederic, 323, 324
 Baird, Martha, 268
 Bairnsfather, Capt. Bruce, 246
Baker's Biographical Dictionary of Musicians, 345
 Balakireff, M. A., 313
 Balalaika Orchestra, 233
 Balfour, Arthur, 242
 Balls in Carnegie Hall, 173, 200
 Balogh, Erno, 253
 Bampton, Rose, 266, 273
 Banchier, Adriano, 318
 Bandmasters' Association, 216
 Bantock, Granville, 298
 Barber, Samuel, 316
 Barclay, John, 254
 Barlow, Howard, 256
 Barlow, Samuel, 292
 Barnard Club, 44, 146
 Barnard College, 146
 Barrère, Georges, 238, 251, 267,
 268, 310, 314, 344
 Barrère Little Symphony Orchestra, 238, 268
 first performances, 314
 see also New York Little Symphony
 Barry, Horace M., 45, 47, 51
 Barrymore, Ethel, 123
 Barrymore, John, 123
 Barrymore, Lionel, 123
 Barth, Hans, 266, 325
 Bartok, Bela, 286, 310, 322, 324,
 331
 Barzin, Leon, 164, 246, 260, 267,
 269, 310, 344
 Bates, Sallie, 122
- Bauer, Emilie Frances, 338
 Bauer, Harold, 93, 100, 166, 223,
 226, 234, 248, 257
 Bauer, Marion, 100, 330, 338, 339,
 345
 Bax, Arnold, 290, 295, 298, 315
 Bay, Emanuel, 266
 Bayes, Nora, 112
 Bazzini, Antonio, 206
 Beck, Conrad, 301
 Becker, Hugo, 280
 Beddoe, Dan, 140
 Beebe, Carolyn, 143, 238
 Beecham, Sir Thomas, 212, 213,
 269, 286
 Beethoven, Ludwig van, 162, 285
Andante from Fifth Symphony,
 115
Fifth Piano Concerto in E flat,
 197
G major Piano Concerto, 222
Kreutzer Sonata, 248
Ninth Symphony, 340
Overture, Leonore, No. 3, 61
Song of Hope, 115
Violin Concerto, 213, 259
 Beethoven Association, 234
 Beethoven Orchestra, 260
 first performances, 313, 314
 Beethoven String Quartet, 197,
 201, 206
 Behrens, Conrad, 68
 Belasco, David, 120, 125
 Belloc, Hilaire, 250
 Ben Greet Company, 110, 235
 Bender, Paul, 250, 329
 Benham, A. Victor, 187
 Bennett, R. R., 290
 Bennett, Sidney K., 148
 Bentley, Alys, 137
 Bentley, Marie Pavey, 126
 Beque, Irenie Wilmet, 126
 Berezowsky, Nicolai, 286, 291,
 301, 302, 311
 Berg, Alban, 288, 289, 302
 Bergh, Lillie D'Angelo, 187
 Bergh Mixed Quartet, 187
 Berkeley Lyceum, 120
 Berlioz, Hector, 198
Te Deum, 62, 328
 Berners, Lord, 305
 Besant, Annie, 231
Beside the Bonnie Brier Bush, 216
 Betti, Adolpho, 273, 290, 291

- Beveridge, Sen. A. J., 233
 Bibb, Frank, 255
 Biennial Festivals, 207
Big Show, The, 112
 Bishop, Courtland Field, 188
 Bispham, David, 159, 174, 216,
 223, 226
 Bizet, G., 322
 Black, Alexander, 219
 Blaine, James G., 28
 Blaine, Margaret, 28
 Blaisdell, Frances, 311
 Blashfield, Edwin Howard, 126,
 127, 148
 Blatch, Harriot Stanton, 239
 Blauvelt, Lillian, 175, 216
 Blinder, Naoum, 263
 Bliss, Arthur, 325
 Bloch, Ernest, 283, 287, 299, 303,
 328
 Sacred Service, 272
 Bloomfield-Zeisler, Mme. Fanny,
 231
 Board of Directors of Carnegie
 Hall, 33-38, 43-52, 59-60
 Boccherini, Luigi, 289
 Bodanzky, Artur, 212, 244, 246-
 248, 250, 264, 329
 Bolognini, Remo, 271
 Bonci, Alessandro, 233
 Bonelli, Richard, 272
Book of Culture, The, 345
 Boone, James O., 144
 Bori, Lucrezia, 164, 248, 271
 Borodin, Alexander P., 280
 Borovsky, Alexander, 251
 Borowski, Felix, 310
 Bortkiewics, Sergei, 309
 Bos, Conrad, 251
 Boston, Joseph H., 131, 149
Boston Advertiser, 202
Boston Globe, 202
 Boston Symphony Orchestra, 48,
 138, 166, 193, 207, 213, 214,
 217, 218, 222, 231, 273, 317, 341
 conductors, 214
 first performances, 296-302, 317
Boston Symphony Orchestra, The,
 214, 346
Boston Traveler, 191
 Bowman, Edgar, 142
 Boxhill, Carlton, 324
 Box-office, 154-157
 Boyle, George F., 283
 Boys' Choir of One Hundred, 61
 Braddock, Amelia, 144
 Braggiotti, Mario, 268
 Brahms, Johannes, 327
 A German Requiem, 199
 Violin Concerto, 247
 Braslau, Sophie, 138, 250, 271
 Breitenfeld, M., 332
 Breton, Ruth, 270, 332
 Bridge, Frank, 309
 Britt, Horace, 255
 Broadcasting, *see* Radio broad-
 casting
 Brockway, Howard, 320
 Brodsky, Adolph, 201, 202
 Brodsky, Vera, 311
 Brown, Eddy, 241
 Brown, John, 51
 Bruch, Max, 248, 282, 293, 297
 Bruckner, Anton, 282, 288, 291,
 297
 Fourth Symphony in D minor,
 231
 Brunneau, Louis C., 293
 Bryan, William J., 165, 217
 Bryce, James, 146
 Buchta, Jean, 144
 Buck, Dudley, *Song of Joy*, 115
 Variations on *Annie Laurie*,
 115, 235
 Bullock, Eddie, 176
 Bunchuk, Yasha, 251
 Burgin, Richard, 254, 267
 Burmeister, Richard, 222
 Burmester, Willy, 251
 Burroughs, John, 148
 Busch, Adolf, 296, 317
 Busch, Fritz, 260, 262, 296
 Bushnell, Ericson, 69, 222
 Busoni, Ferruccio, 207, 225, 281
 Bustabo, Guila, 269
 Butler, Ellis Parker, 146
 Butler, Howard Russell, 45
 Butler, Nicholas Murray, 100
 Butt, Dame Clara, 220, 238
 Cadman, Charles Wakefield, 110,
 236
 Cadman, Dr. S. Parkes, 100
 Caetani, Raffaelo, 281
 Cahier, Mme. Charles, 250, 329
 Caldara, A., 325
 Callaghan, Cornelius, 87
 Calvary Church Boy Choir, 322

- Calvé, Emma, 228, 250
 Cameron, Donald, 122
 Camilieri, Lorenzo, 263
 Campanari, Giuseppe, 223, 307
 Campanini, Italo, 61, 205
 Canby, Henry Seidel, 146
 Cannon, Tracy Y., 142
 Cansino, Señor Angel, 138
 Caplet, André, 304
 Cappa's 7th Regiment Band, 206
 Carey, Katherine, 140
 Carillo, Julian, 304
 Carissimi, G., 322
 Carnegie, Andrew, xvii, xviii, 3,
 9, 12, 15, 17-22, 25, 28-39, 42-
 53, 59, 62, 66, 79, 95, 97, 130,
 145, 165, 172, 175, 178, 192,
 206, 335, 341
 as founder of libraries, 18, 21
 builds addition to Carnegie
 Hall, 45-47
 contribution to cost of Carnegie
 Hall, 43
 plans for Carnegie Foundation,
 18
 plans for music hall, 33
 public gifts, 18-21
 views on benefactions, 19-21,
 34, 35
 Carnegie, Mrs. Andrew, 176
 Carnegie, T. Morris, 51
 Carnegie Building, 145
 Carnegie Corporation, 19, 21, 52,
 95-97, 113, 114
 Carnegie Foundation, 18, 52
 Carnegie Hall, addition built by
 Andrew Carnegie, 45, 46
 architects, 35
 builders, 35
 comments by critics, 1889, 52
 description of building, 40-42
 financing of building, 35, 36
 heating engineer, 35
 improvements, 85-88, 90
 leased to Sheldon and Barry, 45
 modernized, 1925-1935, 83-91
 name first used, 38, 215
 opening festival, 59-70
 plans for building, 33-35
 purchased by Robert E. Simon,
 83
 Carnegie Lyceum, 121, 187, 226
 Carpenter, John Alden, 291, 300,
 301
 Carreño, Teresa, 237
 Carter, Howard, 252
 Carter, Mrs. Leslie, 120
 Caruso, Enrico, 242
 Casals, Pablo, 225, 226, 240
 Case, Anna, 241
 Casella, Alfredo, 284, 295
 Cassado, Gaspar, 286, 311
 Castelnuovo-Tedesco, Mario, 287,
 289, 290, 292, 332
 Castle, Irene, 239
 Castle, Vernon, 239
 Castle Garden, 9
 Catlett, Walter, 138
 Cats in Carnegie Hall, 167
 Catt, Mrs. Carrie Chapman, 233
 Caturla, Alejandro Garcia, 306
 Cave-Cole, Ethel, 250
 Cella, Theodore, 271
 Century Theatre, *see* New The-
 atre
 Chabrier, Alexis E., 296, 318
 Chaliapin, Feodor, 249
 Chalif School of Dancing, 269
 Chamber Music Hall, 42, 88, 112,
 113, 173, 191, 201, 206, 217
 Chamber Music Symphony, 270
 Chambers, C. Bosseron, 133
 Chambers, Robert W., 146
 Chamlee, Mario, 323
 Chapman, William R., 198, 201,
 206
 Chapter Room, 42
 Charlton, Loudon, 144
 Chase, Theodora Larsh, 136
 Chasins, Abram, 254, 269, 288,
 305, 331, 338
 Chausson, Ernest, 313
 Cherkassy, Shura, 269
 Cherouny Printing and Publish-
 ing Co., 39-43
 Chesboro, William, 188
 Chevalier, Maurice, 268
 Chicago Symphony Orchestra, 213,
 220, 234, 246
 see also Theodore Thomas
 Orch.
 Chickering, Charles F., 54
 Chickering Hall, 11, 53, 54
 Children's Symphony Concerts, *see*
 Philharmonic Symphony Society
 Choate, Joseph H., 146, 206
 Choate, Mrs. Joseph H., 146
 Chopin, Frederic François, 196

- Chotzinoff, Samuel, 100, 252
Christian Science Monitor, 98
 Church, Frederick S., 127
 Churchill, Hon. Winston, 222, 269
 Cincinnati Symphony Orchestra,
 207, 252
 Clarke, Eric, 19, 34, 52, 95
 Claussen, Julia, 249
 Clef Club, 245
 Clemens, Samuel, 145, 146
 Clément, Edmond, 233
 Cleveland Symphony Orchestra,
 243, 258, 263
 first performances, 315
 Clifton, Chalmers, 246
 Clubs in Carnegie Hall, 144-147
 Coates, Albert, 253, 294, 316
 Cobb, Irvin S., 113, 146
 Cochran, W. Burke, 220
 Cohen, E. Yancey, 197
 Cohen, Harriet, 312
 College Commencements, 188, 221,
 222, 257
 College of St. Francis Xavier, 222
 College of the City of New York,
 188, 222
 Collet, Jeanette, 124
 Colonne, Edouard, 211
 Columbia Broadcasting System,
 109, 110, 113, 116, 261
 Columbia College, *see* Columbia
 University
 Columbia College of Music, 49
 Columbia College of Pharmacy,
 257
 Columbia University, 121, 188
 Comedy Club, 121
 Compinsky Trio, 263
 Comstock, F. H., 48
 Conius, Jules, 201
 Conried, Heinrich, 216
 Conrow, Wilford S., 130, 132
 Converse, Frederick, 298, 301
 Conway, Moncure, 145
 Cook, Frederick, 237
 Coolidge, Calvin, 100
 Copeland, George, 262, 332
 Copeland, Royal S., 250
 Copland, Aaron, 299, 301, 317
 Copley, Richard, 100, 170, 196
 Cornell, Alfred Y., 142, 149
 Corona, Leonora, 268
 Cortez, Leonora, 270
 Cortot, Alfred, 247
 Costeley, G., 322
 Coué, Dr. Alfred, 223, 250
 Coul, Harry Richman, 123
 Couperin, François, 284
 Cowdery, J. T., 189-191
 Cowell, Henry, 254, 312
 Cowen, Sir Frederick, 211
 Outcry, 208
 Cowl, Jane, 122
 Cravath, Paul D., 100
 Creatore, Giuseppe, 224
 Crooks, Richard, 251, 259, 269,
 331, 333
 Culbertson, Sascha, 254
 Culp, Julia, 142, 237, 240
 Curtis, George William, 59
 Curtis Institute of Music, 266
 Dadmun, Royal, 253
 Dafoe, Dr. Allan Roy, 166
 D'Albert, Eugen, 280, 297
 Dale, Esther, 264
 D'Alvarez, Marguerite, 166, 245,
 253, 265, 321, 323
 Damrosch, Frank, 27, 192, 198,
 204, 218, 220, 221, 227-229, 294,
 329, 330
 Damrosch, Leopold, 25, 42, 52, 62,
 192, 207, 216, 261
 founded Oratorio Society, 26
 Sulasmith, 69
 “*The Minuet*,” 204
 “*The Valentine*,” 204
 Damrosch, Walter, 25-34, 41, 42,
 52, 55, 74, 79, 100, 158, 164, 169,
 172, 192, 193, 195, 198, 199, 202,
 203, 207, 212, 213, 215, 218, 222,
 228, 231, 232, 247, 248, 261, 263,
 286, 287, 292, 294, 328, 345
 becomes director of Oratorio
 Society, 27
 comments on Carnegie Hall,
 xviii, 55
 meeting with Andrew Carnegie,
 25
 opening festival, Carnegie Hall,
 59, 63, 66, 69, 70
 Manila Te Deum, 169, 218, 328
 Peace Hymn of the Republic,
 101
 Dance Studios in Carnegie Hall,
 137-139
 Danielson, Jacques, 143, 149

- Dann, Dr. Hollis, 100, 271, 326
 Dannreuther, Gustave, 225
 Dannreuther String Orchestra,
 225
 D'Annunzio, G., 318
 Da Ponte, Lorenzo, 10
 Dargomijsky, A. S., 309, 319
 D'Arle, Yvonne, 142
 Darrow, Clarence, 259
 Daudet, Alphonse, 146
 David Mannes School, 218
 Davidoff, Alexei, 307
 Davidov, V., 95
 Davis, Charles H., 35
 Davis, Owen, Jr., 122
 Dawson, William L., 307
 De Ahna, Pauline Strauss, 227
 De Broglie, Princess, 262
 Debs, Eugene V., 256
 Debussy, Achille Claude, 281-283,
 284, 294, 295, 297, 304, 318, 338
 De Cordoba, Pedro, 112, 122
 De Cruek, Maurice, 327
 Deering, Henri, 256, 271, 272
 De Falla, Manuel, 286, 299, 331,
 332
 De Flem, Paul, 295
 De Gogorza, Emilio, 220
 Deis, Carl, 320
 De Koven, Mrs. Reginald, 205
 De la Casinière, Yves, 305
 Délibes, Clément Philibert Léo,
 Les Filles de Cadiz, 208
 Delius, Frederick, 282, 283, 285,
 286, 289, 325, 327
 Dell'Orifice, Antonio, 253
 De Luca, Giuseppe, 243, 321
 De Macchi, Clemente, 144
 De Mille, Cecil, 122
 De Mille, William, 122
 De Pachmann, Vladimir, 194, 206,
 222, 234
 De Pakh Ensemble, 265
 Depew, Mrs. Chauncey, 206
 De Reszke, Edouard, 222
 De Reszke Singers, 258
 Dessoff, Margarete, 317
 Destinn, Emmy, 247
 De Tréville, Yvonne, 236
 Detroit Symphony Orchestra, 246,
 258
 Detwiller, Frederick K., 129
 De Vere, Clementine, 68, 199, 213
 Deveraux, Eugene, 292
 De Victoria, T. L., 326
 Dewey, George, Admiral, 165
 Diaz, Rafaelo, 268, 321
 Dickens (Charles) Centennial, 237
 Dickinson, Clarence, 103
 Diestel, E. E., 121, 122
 Dike, Victoria, 136
 D'Indy, Vincent, 294, 295, 296,
 297
 Dinsmore, W. B., 311
 Dippel, Andreas, 68, 69
 Disney, Walter, 270
 Dobrowen, Issay, 212, 269, 290,
 331
 Dodge, Mrs. Earl, 205
 Dodge, Mary Mapes, 146
 Dohnanyi, Ernst von, 222, 296,
 297, 309, 310
 Donizetti, Gaetano, *The Daugh-
 ter of the Regiment*, 207
 Donostia, Padre, 322
 Doret, G., 323
 D'Oro, Guilmant, 269
 Dougherty, Celius, 265
 Dowie, John A., 225
 Downes, William, 175
 Downey, Mary, 142
 Downtown Glee Club, 273
 Doyle, Sir Arthur Conan, 249
 Doyle, Marie Ursula, 143
 Dramatic Schools in Carnegie
 Hall, 120-126
 Dreier, Katherine, 130, 136
 Dresden Philharmonic Orchestra,
 231
 Dressler, Louis R., 201
 Drogkamp, Charles H., 136
 Drumm School and Kindergarten,
 49
 Dubensky, Arcady, 296, 316
 Dubensky, V., 306
 Dubois, F. C. T., 293
 Duey, Phil, 143
 Duffy, Father, 165
 Dukelsky, Vladimir, 311
 Duncan, Isadora, 232, 239, 249
 Dunfermline, town of, 17
 Dunn, J. P., 285
 Durant, Will, 259
 Dux, Claire, 249
 Dvorák, Antonin, 195, 214, 280,
 282, 293
 New World Symphony, 214
 Spectre Bride, 213

- Violin Concerto, 215
 Violoncello Concerto in B minor, 253
 "Dvorsky, Michel," 302
- Eames, Claire, 122
 Eames, Emma, 231
 Easton, Florence, 249
 Eddy, Nelson, 270, 326
 Eden Musée, 12, 13, 200
 Edlin, Louis, 267, 325
 Egan, Eloise, 136
 Eggleston, Cary, 145
 Egk, Werner, 291
 Eichheim, Henry, 303, 306
 Einstein, Albert, 272
Electra, 123, 167
 Eley, Lorraine B., 328
 Elgar, Sir Edward, 211, 294, 297,
 329
 First Symphony, 232
 Ellerman, Amy, 252
 Ellis, Charles A., 207
 Ellis, Mary, 137
 Elman, Eliza, 250
 Elman, Mischa, 151, 157, 164, 227,
 230, 238, 250, 266, 308, 332
 Elmendorf, Dwight, 121
 Elmore, Robert, 142
 Emmet, Robert, 233
 Empey, Guy, 242
 Empire Theater School, 120
 Employees of Carnegie Hall, 153-
 179
 Enesco, Georges, 253, 271, 281, 315
 Engels, George, 100
Engineering News Record, 87
Epicène, 122
 Erhardt, Otto, 124
 Erskine, Chester, 122
 Erskine, John, 146
 Escudero, 137
 Esnaola, S., 322
 Ethical Culture Society, *see* N. Y.
 Soc. of Ethical Culture
Eurydice, 122
 Evans, Admiral, 238
Evening in Paris, 113
- Fairchild, May, 136
 Falkner, Keith, 328
 Farnam, Lynnwood, 251
 Farrar, Geraldine, 7, 163, 218,
 237, 265, 268
- Farwell, Arthur, 312
 Fauré, Gabriel, 319
 Fawcett, George, 122
 Feagin, Lucy, 126
 Fechter, Victor, 160
 Ferguson, Helen Knox, 142
 Ficker, Rudolf, 327
 Fiedler, Max, 211, 214, 232
 Film Arts Guild, 262
 Finck, Henry T., 226
 Findlay, Elsa, 123
 Finley, Dr. John H., 272
 Finn, Father, 271
 First performances
 American Symphonic Ensemble,
 312
 Barrère Little Symphony, 314
 Beethoven Orchestra, 313
 Boston Symphony, 296-302, 317
 Cleveland Symphony, 315
 Manhattan Orchestra, 312
 Musical Art Society, 330
 Nahan Franko's Orchestra, 313
 National Orchestral Assoc., 310,
 311
 New York Orchestra, 312, 313
 Oratorio Society, 328, 329
 Paul Whiteman's Orchestra, 314
 Paur Symphony, 313
 Philadelphia Orchestra, 302-307
 Philharmonic-Symphony, 279-292,
 316, 317
 Pittsburgh Symphony, 315, 316
 Rochester Symphony, 316
 Russian Symphony, 307-309
 Schola Cantorum, 317-328
 Society of the Friends of Music,
 329
 State Symphony, 309, 310
 Symphony Soc. of N. Y., 292-
 296
- Fischer, Alice, 122
 Fischer, Emil, 68, 69, 200, 205,
 218
 Fiske, Mrs. Jessie M., 149
 Flagler, Harry Harkness, 51, 100
 Fleischer, Editha, 266, 325
 Flesch, Carl, 251
 Florentine Choir, 259
 Flotow, Friedrich von, *Marta*,
 222
 Fluegel, Marie Elizabeth, 123
 Fobes, Harriet Keith, 147, 149
 Fokine, Vera, 257

- Fosdick, Dr. Harry Emerson, 114
 Fosdick, J. William, 79, 147
 Fosdick, Mrs. J. William, 147
 Fradkin, Frederic, 252
 Frames Concert Co., 219
 Francis, Kay, 143
 Franck, César, 296, 299
 Symphonic Variations, 220, 256
 Frankenstein, Clemens, 291
 Franklin, Gertrude, 204
 Franko, Nahana, 219, 313
 Orchestra, 313
 Franko, Sam, 220
 Franks, Robert A., 47, 51
 Frantz, Dalies, 273
 Fray, Jacques, 268
 Free Synagogue, 234, 343
 Freeman, Jane, 134
 Fremstad, Olive, 198, 199, 207,
 218, 235, 238
 French, Florence, 339
 Freund, John C., 220
 Fried, Sarah Sokolsky, 272
 Friedberg, Annie, 343
 Friedberg, Carl, 265
 Friedheim, Arthur, 187, 236
 Friedman, Ignaz, 248, 262
 Friedsam, Michael, 100
 Friends of Music Society, *see* Society of the Friends of Music
 Frijsh, Povla, 255, 303
 Frohman, Charles, 120
 Frohman, Daniel, 50, 120, 122
 Frohman, Gustave, 120
 Frothingham, M. S., 138, 192
Fun on the Levee, 216
 Fundamentalism, debate, 252
 Furtwaengler, Wilhelm, 212, 257,
 259, 285, 340
 Gabrilowitsch, Ossip, 100, 166,
 212, 221, 246, 248, 258, 266, 267,
 302, 305
 Gadski, Johanna, 216, 223
 Gahagan, Helen, 124
 Galassi, Antonio, 201
 Gallatin, Albert, 136
 Galliard, J. E., 299
 Gallico, Paolo, 329
 Galli-Curci, Amelita, 142, 164,
 243
 Gambarelli, Maria, 138
 Gange, Fraser, 166, 325
 Gannon, Theodore, 109, 111
 Ganz, Rudolph, 229, 236
 Garcia, Manuel, 10
 Garden, Mary, 112, 148, 232, 237,
 266
 Gardner, Samuel, 260, 286, 330,
 331
 Garnier, Charles Louis, 74-76
 Garrison, Mabel, 243, 320
 Gasco, Alberto, 317
 Gatti-Casazza, Giulio, 235
 Gaul, George, 122
 Geminiani, Francesco, 290, 291
 Concerto Grosso, 273
 George, Grace, 122
 George, Prince of Prussia, 224
 Georgesco, Georges, 284
 Gerardy, Jean, 224
 Gerhardt, Elena, 235
 Gericke, Wilhelm, 207, 214, 218,
 222, 296
 German, Edward, 294
 German Liederkranz Society, 200,
 215
 Gershwin, George, 286, 295, 301,
 314
 American in Paris, 263
 Gerster, Etelka, 198, 229
 Gerville-Réache, Jeanne, 235
 Giannini, Dusolina, 253, 322, 323
 Gibbons, Floyd, 242
 Gibbons, Orlando, 326
 Gibbs, Sir Philip, 245
 Gibson, Charles Dana, 127, 149,
 233
 Giesecking, Walter, 257, 262, 266,
 295, 296, 330, 331
 Gigli, Beniamino, 266
 Gilbert, H. S., 299, 316
 Gilbert, Harold W., 305
 Gilibert, Charles, 224
 Gilman, Lawrence, 100
 Gilman, Mabel, 140
 Gilmore, Margalo, 122
 Gilson, Paul
 La Mer, 280
 Given, Thelma, 245, 253
 Glasgow Choir, 257
 Glazounoff, Alexander, 280, 293,
 296, 297, 307, 308
 Glazounoff, B., 211
 Glenn, Wilfred, 143
 Glière, R. M., 307
 Gluck, Alma, 232, 330
 Godowsky, Leopold, 187, 331, 340

- Goethe celebration, 269
 Goetz, Marie, 68, 69
 Golde, Walter, 268
 Goldman, Dr. Edwin Franko, 216,
 257
 Goldman Band, 256
 Goldmark, Karl, 296, 297
 Overture, *In Springtime*, 196
 Goldmark, Rubin, 283, 296, 298
 Goldsand, Robert, 267, 332
 Golschmann, Vladimir, 212, 289
 Goodrich, Wallace, 299
 Goodson, Katherine, 237
 Goossens, Eugene, 258, 260, 290,
 295, 316
 Gordon, Jeanne, 137
 Gordon, Ruth, 122
 Gorodnitzki, Sascha, 268
 Goss, John, 325
 Gould, Herbert, 326
 Gounod, Charles, 198
 Goya, Carola, 266
 Grace, Mrs. W. R., 200
 Gradova, Gitta, 262, 331
 Graener, Paul, 289
 Graham, Martha, 137, 139
 Grainger, Percy, 240, 248, 267,
 282, 330, 332
 Grand Army of the Republic, 186
 Grau, Maurice, 50
 Graveure, Louis, 251, 266, 267
 Green, Lonsdale, Jr., 76
 Greene, Plunkett, 175
 Gregorowitsch, Charles, 313
 Grenfell Assoc., 268
 Gretchaninoff, A. T., 264, 322
 Grétry, A. E. M., 298
 Gribble, Harry Wagstaff, 123
 Gridley, Dan, 327
 Griffes, Charles, 294, 298
 Grimball, Elizabeth, 123, 124
 Grisikov, Michael, 246
*Grove's Dictionary of Music and
 Musicians*, 345
 Grow, Ethel, 258
 Gruen, John W., 314
 Gruen, Rudolph, 265, 332
 Gruenberg, Louis, 300, 301
 Gruppe, Charles P., 133
 Gruppe, Emil, 133
 Gruppe, Paul, 133
 Gruppe, Virginia, 133
 Guidi, Scipione, 266
 Guilford, Nanette, 264
 Guilmant, A., First Symphony,
 101
 Guilmant, F. A., 220
 Guiterman, Arthur, 146
 Guridi, Jesús, 322, 323
 Gustafson, Lillian, 251, 322, 323
 Gustafson, William, 251
 Gutman, Elizabeth, 242
 Haakon, Paul, 138
 Hackett, Arthur, 252
 Hadley, Henry, 212, 264, 268, 281-
 283, 312
 Hageman, Richard, 253, 258
 Hager, Mina, 324
 Hale, Richard, 252
 Halffter, Ernesto, 296
 Halpern, Samuel, 144
 Halvorsen, Johan, *Norwegian
 Dance*, 245
 Hambourg, Mark, 220
 Hamilton, Mary Augusta, 205
 Hamlin, George, 216
 Hammond, Mrs. John Henry, 131
 Hampton, Hope, 122
 Hampton Choir, 262
 Handel, Georg Friedrich, 286,
 297, 304
Israel in Egypt, 69
Messiah, 205
 Handy, William Christopher, 262
 Hansen, Cecilia, 251
 Hanson, Harold, 253
 Hanson, Howard, 285, 290, 314,
 316
 Hardman Hall, 11, 187
 Hardman Piano Co., 192
 Hardy, Thomas, 146
 Harmati, Sandor, 341
Prelude to a Melodrama, 265
 Harriman, Mrs. Oliver, 206
 Harris, Roy, 292, 301, 316
 Harris, Victor, 201
 Harrison, Beatrice, 285
 Harrison, Bertram, 122
 Harrison-Irvine, Mrs. Jessamine,
 140
 Harrower, Pierre, 143
 Hassam, Childe, 127, 176
 Hassler, H. L., 307
 Haubiel, Charles, 252
 Hauk, Minnie, 198
 Havemeyer, Theodore A., 192
 Havemeyer, Mrs. Theodore, 205

- Hawk, William S., 33, 44, 178
 Hawk, Mrs. William S., 205
 Hay, Capt. Ian, 241
 Hayden, Ethyl, 252, 256, 326
 Haydn, Josef, 311, 317, 325
 Theme and Variations on Austrian National Hymn, 204
 Hayes, Roland, 157, 166, 254
 Hays, Will, 251
 Heaton, Augustus, 127
 Heck, Gus, 154
 Heck, Howard, 154, 157
 Heck, Leroy, 154
 Heck, Rudolph, 45, 153, 171
 Heck, Rudolph, Jr., 154
 Heck, Walter, 154, 157, 243, 254
 Heck, Wilfred, 154-157
 Heckle, Emma, 187
 Heffley, Eugene, 144, 338
 Hegstrom, Emil, 144
 Heifetz, Jascha, 160, 164, 242, 255,
 275, 290, 330, 332, 333, 340
 Heilig, Rose Marie, 143
 Hekking, Anton, 199, 201
 Heller, Stephen, 198
 Hellman, Mrs. Theodore, 205
 Hempel, Frieda, 164, 251, 253
 Henderson, William J., 100, 103
 Hendrick, Burton J., 19, 37, 345
 Henschel, Georg, 223
 Herbert, Victor, 211, 215, 218, 315,
 316
 Second Violoncello Concerto,
 215
 Hergesheimer, Joseph, 146
 Herrmann, Hugo, 327
 Herrod, Walter C., 51, 113
 Herrold, Orville, 250, 329
 Herz, Mme. Djane Lavoie, 262
 Hess, Myra, 166, 273
 Heyman, Katherine Ruth, 216
 Higginson, Col. Henry Lee, 193,
 207, 214
 Hill, Edward B., 294, 298, 300
 Hill, M. Wood, 310, 314
 Hinckle, Florence, 239, 241
 Hindemith, Eunice Erdley, 144
 Hindemith, Paul, 285, 288, 291,
 295, 299, 301, 303, 330
History of the Early World, 194
 Hober, Beal, 266
 Hoe, Robert, 206
 Hofmann, Josef, 15, 159, 164, 223,
 224, 238, 281, 294, 302, 303, 331,
 338
 Hohenzollern Band, 224
 Holls, Fred'k William, 33
 Holmes, Burton, 121, 165, 226, 344
 Holst, Gustav, 303, 317, 329
 Homer, Louise, 255
 Honegger, Arthur, 212, 264, 285-
 287, 295, 299
 Hoover, Herbert, 165
 Hopekirk, Helen, 197, 202
 Hopper, Isaac A. and Co., 35
 Horowitz, Vladimir, 261, 269
 Horst, Louis, 144
 House, Judson, 321
 Hovell, Joseph, 136
How Music Grew, 345
 Howard, Lucille, 135
 Howe, M. A. De Wolfe, 214, 346
 Howells, William Dean, 145
 Hubay, Jeno, 306
 Hubbard, Elbert, 165, 223
 Huberman, Bronislaw, 216, 248
 Hughes, Charles Evans, 100
 Hughes, Edwin, 245
 Huhn, Bruno, 221
 Humiston, W. H., 283
 Humperdinck, Engelbert, 280, 296
 Humphries, Doris, 137
 Humphries, H. R., 221
 Hunt, Richard M., 35
 Huntington, Carlos P., 192
 Hurok, S., 342
 Huss, Henry Holden, 281
 Hutcheson, Ernest, 248, 265
 Hutchinson, Mary, 124
 Hyde, E. Francis, 172
 Ibsen, Hendrik, 122
 Iles, George, 145
 Illiašenko, Andrei, 306
 Infante, M., 332
 Ingersoll, Robert E., 186
 Innes, George, Jr., 127
 Institute of Musical Art, 204
International Music Year Book,
 346
Intruder, The, 122
 Ippolitoff-Ivanoff, M. M., 227, 308
 Irvine, Mrs. Richard, Jr., 206
 Iturbi, José, 263, 307, 332
 Ivanoff, M., 313
 Ivanzoff, Ivan, 324
 Ivogun, Maria, 252

- Jacobsen, Sascha, 247
 Jacoby, Dr. Abraham, 217
 Jadassohn, Salomon, 186
 Jagel, Frederick, 273
 James, Lewis, 143
 James, Philip, 251, 252, 311-314,
 329
 Janacek, Leos, 285, 290, 295
 Jannequin, Clément, 319
 Janssen, Werner, 213, 291, 316
 Jaroff, Serge, 264
 Jehlinger, Charles, 121, 122
 Jensen, Ludwig, 290
 Jernal, Wilhelm, 309
 Jeritza, Maria, 254
 Jessel, George, 113
 Jesup, Morris K., 206
 Joachim, Joseph, 198, 293
 Johnson, Edward, 141, 226, 240,
 257
 Johnson, Horace, 313
 Johnson, Kay, 122
 Jolson, Al, 142
 Jonas, Ralph, 100
 Jones, Buffalo, 235
 Jongen, J., 311
 Jonson, Ben, 122
 Jordan, Dorothy, 122
 Jordan, George E., Jr., 147, 148
 Jordan, Mary, 140
 Jörn, Karl, 237
 Joseffy, Rafael, 198, 203, 216
 Joslyn, Henry, 289, 303
 Josten, Werner, 306
 Juch, Emma, 195, 198
 Juilliard School of Music, 9, 239,
 265, 306
 Juon, Paul, 330
 Kahn, Otto H., 100
 Kalinnikoff, V. S., 307
 Kaltenborn, Franz, 220
 Kaltenborn Orchestra, 220, 229
 Kaltenborn Popular Concerts, 225
 Kaminsky, Heinrich, 285, 304
 Kappel, Gertrude, 263
Kate Carnegie, 215
 Keane, Doris, 122
 Keith, Ian, 122
 Kelly, Anna, 69
 Kelly, Lawrence, *You Ask Me
 Why I Love You*, 208
 Kelly, Pat, 143
 Kennedy, John S., 192
 Kenworthy, Ruth, 328
 Keppel, Frederick P., 97, 113, 114
 Key, Pierre V. R., 100, 340, 346
 Kibbe, Louis G., 51
 Kilgen, Alfred, 96, 100
 Kilgen, George, Company, 96
 Kilgen, Johann Sebastian, 96
King René's Daughter, 187
 Kirkby-Lunn, Louise, 233
 Kirkland, Muriel, 122
 Kirkpatrick, John, 327
 Kitchell, Alma, 323
 Kleiber, Erich, 212, 288, 289
 Kleinschmidt, Capt., 241
 Klemperer, Otto, 212, 213, 260,
 285, 291, 295
 Knabe, William & Co., 26, 192
 Knapp, Evelyn, 122
 Kneisel, Franz, 206, 207
 Kneisel Quartet, 206, 207
 Knevals, Sherman, 43
 Knevals, Stephen W., 33
 Knights of Columbus, 250
 Knipper, Lyof, 304
 Kochanski, Paul, 247, 258, 303,
 330, 331
 Kodaly, Zoltan, 285, 287, 288
 Koemmenich, Louis, 27
 Koert, Jan, 201
 Kogel, Gustav F., 211
 Konius, G. E., 227
 Korngold, Erich, 282
 Koshetz, Nina, 248, 321
 Koussevitzky, Serge, 31, 166, 214,
 258, 263, 296, 341
 Koutzen, Boris, 311
 Kramer, A. Walter, 220, 335
 Kramer, W., 312
 Krehbiel, Henry E., 10, 60, 74-76,
 213, 230
 Krein, Alexander, 305
 Kreins (Christian) Symphony Or-
 chestra, 240
 Kreins Symphonic Club Orchestra,
 253
 Kreisler, Fritz, 117, 157, 161, 164,
 222-224, 226, 228, 239, 252, 331,
 338, 340
 Kremer, Isa, 251
 Kremsner, Eduard, arr., *Nether-
 lands Hymn of Thanksgiving*,
 101
 Krenek, Ernst, 288, 289, 295
 Kreutzberg, Harald, 124, 137

- Kroll, William, 266
 Kroll-Britt-Sheridan Trio, 265
 Kruger, Alma, 122
 Kryjenovsky, I., *Russian Romance*, 245
 Kubelik, Jan, 203, 223
 Kunwald, Ernest, 211
 Kurenko, Maria, 255, 264, 268
 Kurt, Melanie, 218
 Kurthy, Soltan, 328
 Kuster, Louis E., 44
- Lachmund, Carl V., 219
 Ladenburg, Mrs. Adolph, 205
 La Forge, Frank, 254, 269, 333
 Lahee, Henry C., 345
 Lambert, Alexander, 248
 Lambert, Constant, 326
 Lamont, Forrest, 142
 Lamson, Carl, 252
 Landowska, Wanda, 251, 299
 Langdon, Charlotte Roze, 144
 Lange, Hans, 212, 213, 287, 291,
 292, 317
 La Scala Orchestra, 228
 Lashanska, Hulda, 245
 Lavelle, Monsignor M. J., 100
 Lawrence, Lucile, 327
 Lazar, F., 300
 Lefebvre, Channing, 273
 Leginska, Ethel, 167, 240, 270
 Lehmann, Lilli, 218, 224
 Lehmann, Liza, 232
 Lehmann, Lotte, 269
 Leipzig Orchestra, 223
 Lenér String Quartet, 264
 Lenihan, Winifred, 122
 Lenox Quartet, 264
 Leon, Elsa, 144
 Leoncavallo, Ruggiero, 228
 Leschetizky, Theodore, 198
 Leskaya, Anna, 328
 Leskov, Nikolai, 291
 Leslie, May, 139
 Lester, Robert, 52
 Lev, Ray, 271
 Levidis, Dimitri, 305
 Levin, Sylvan, 306
 Levitzki, Mischa, 168, 245, 272,
 331
 Lewis, Josephine M., 136, 148
 Lewis, Mary, 257
 Lewisohn, Adolph, 127
- Lhevinne, Josef, 227, 228, 248,
 281, 330
 Lhevinne, Rosina, 229
 Liadoff, Anatole, 227, 293
 Liapounoff, S. M., 294, 308, 309
 Liebling, Estelle, 200, 251
 Liebling, George, 314
 Liebling, Leonard, 200, 339, 340
 Liebling, Max, 200
Life and Letters of Peter Ilich Tchaikovsky, 64, 201, 346
Life of Andrew Carnegie, The,
 19, 37, 345
The Light of Asia, 194
 Lind, Jenny, 9
 Lindsay, Howard, 122
L'Interieur, 122
 Lippmann, Walter, 100
 List, Emanuel, 111
 List, Eugen, 292
 Lister, Syrene, 144
 Liszt, Franz, 198, 282, 298
 Hungarian Fantasia, 197
 Piano Concerto in E flat, 229
 Rhapsody No. 1, 204
 Twelfth Hungarian Rhapsody,
 207
 Lithuanian Chorus, 266
 Livingston, Mrs. James Duane, 123
 Lloyd, Marie, 13
 Lodge, Sir Oliver, 165, 245
 Loeb, James, 228
 Loeb, Philip, 122
 Loebell, Marc, 122
 Loeffler, C. M., 296, 301, 303, 316
 Loeser, Arthur, 254
 London String Quartet, 257
 London Symphony Orchestra, 236
 Longy, Georges, 249
 Loomis, Mrs. Alfred, 205
 Lourié, A., 325
 Low, Mrs. Seth, 200
 Lubimova, Tamara, 309
 Luboshutz, Lea, 230, 310
 Luboshutz, Pierre, 258
 Luckstone, Isadore, 223
 Ludikar, Pavel, 251, 322, 324
 Lully, Jean Baptiste, 318
 Lumsdon, E. Christine, 132
 Lyceum School of Acting, 120
 Lyceum Theatre, 120
- Maartens, Maarten, 146
 Maazel, Marvine, 332

- MacDowell, Edward, 217, 296, 297
 Piano Concerto, 217
 MacDowell, Mrs. Edward, 217
 MacDowell Assoc., 264
 MacDowell Chorus, 317
 MacDowell Club of New York, 144, 317
 MacDowell Festival, 268
 McLaren, Ian, 216
 Macmillan, Francis, 240
 MacMorris, Leroy Daniel, 135
 McBride, Robert, 292
 McClintic, Guthrie, 122
 McClure, S. S., 240
 McCormack, John, 232, 251, 271, 310
 McCutcheon, George Barr, 146
 McDonald, Harl, 306
 McIntosh, Burr, 241
 McPhee, Colin, 325, 326
 Madi, Mme. Fursch, 205
 Madison Square Garden, 54
 Maeterlinck, Maurice, 122, 146, 246
 Maganini, Quinto, 270, 327
 Maganini, R., 310
 Mahler, Gustav, 175, 212, 231, 281, 283, 293, 294, 297, 301, 317, 328
 Maier, Guy, 253, 284, 316
 Mainardi, Enrico, 332
 Malipiero, G. F., 298-300, 302, 321, 329
 Malkin, Beata, 301
 Maloof, Alexander, 144
 Managers of Carnegie Hall, 51
 Manhattan Chess Club, 147
 Manhattan Opera Co., 233
 Manhattan Symphony Orchestra, 263, 268
 first performances, 312
 Mannes, Clara Damrosch, 218
 Mannes, David, 100, 218, 332
 Mapes, Victor, 188
 Marchesi, Mme. Blanche, 221
 Marchesi, Mathilde, 221
 Maréchal, Maurice, 267, 332
 Markham, Edwin, 269
 Markievitch, Igor, 301
 Marshall, Armina, 122
 Marteau, Henri, 215, 293
 Martineau, Henri, 280
 Martinelli, Giovanni, 266
 Martini, Nino, 270
 Martinu, Bohuslav, 300
 Martucci, G., 286, 290
 Mascagni, Pietro, *L'Amico Fritz*, 110, 205
 Romanza from *Cavalleria Rusticana*, 101
 Masefield, John, 272
 Mason, Daniel Gregory, 287, 289, 291, 311
 Mason, Edith, 253
 Mason, William, 198
 Massenet, Jules, *Esclarmonde*, Aria, 68
Le Roi de Lahore, Aria, 68
 Materna, Mme. A., 214
 Mathieu, Pierre, 325
 Mattei, Tito, *Dear Heart*, 207
 Matzenauer, Margarete, 241, 254
 Mecca Temple, 158
 Medtner, Nicholas, 303, 321
 Meeker, George, 122
 Mehan, Dennis, 140
 Mehan, Mrs. Dennis, 140
 Meigs, Florence, 187
 Melba, Dame Nellie, 224, 237
 Melchior, Lauritz, 285
 Melius, Luella, 144
 Mendelssohn, Felix, Allegro Moderato, from *First Sonata*, 100
A Midsummer Night's Dream, 110, 205
Elijah, 67, 251
Thanks Be to God, 100
 Violin Concerto, 247
 Mendelssohn Choir of Canada, 250
 Mendelssohn Hall, 11, 141
 Mengelberg, Willem, 100, 211, 212, 244, 248, 251, 254, 256, 257, 259, 263, 283-285, 340
 Menken, Helen, 113
 Menuhin, Yehudi, 164, 258, 301, 339
 Merikanto, O., 319
 Merkert, Frederick, 325
 Merő, Yolanda, 254
 Merovitch, Alexander, 342
 Metcalfe, Susan, 225
 Metropolitan Art School, 44
 Metropolitan Music Society, 206
 Metropolitan Opera Association, 79, 226

- Metropolitan Opera Co., 217, 240, 242
 Metropolitan Opera House, 10, 25, 54-56, 61, 211, 212
 Metropolitan Permanent Orchestra, 217
 Metropolitan School of Fine Arts, 48
 Meyer, Annie Nathan, 197
 Meyerbeer, Giacomo, *L'Étoile du Nord*, 222
 Meyerhofer, J. C., 172
 Meyn, Heinrich, 199
 Miaskowsky, N., 285, 286, 303-305, 317
 Seventh Symphony, 260
 Mielke, Antonia, 68, 69
Mignon (film version), 251
 Mildner, Poldi, 270
 Miles, Gwilym, 140, 222
 Milhaud, Darius, 285, 299
 Miller, E. Presson, 144, 149
 Miller, Henry, 140
 Mills, D. O., 192
 Milstein, Nathan, 266, 269
 Minneapolis Symphony Orchestra, 237, 252
 Mitchell, Grant, 122
Mlle. Modiste, 218
 Moeller, Helen, 243
 Moiseiwitsch, Benno, 245, 303
 Molie, Denys, 325
 Molinari, Bernardo, 212, 286, 295
 Monath, Hortense, 272
 Montague, James, 124
 Montalvo, Juan de Beaucaire, 138
 Montana, Maria, 324
 Monteux, Pierre, 214, 302, 304
 Monteverdi, Claudio, 329
 Moody, Dwight L., 222
 Moore, Douglas, 315
 Moore, Grace, 113
 Mordkin, Mikhail, 137
 Morera, Enrique, 323
 Morgan, Geraldine, 293
 Morgan, J. P., 22, 192
 Morgana, Nina, 166, 257
 Morgenthau, Henry, Sr., 100
 Morini, Erika, 247
 Morris, Harold, 283, 301, 341
 Morris, McKay, 122
 Moscheles, J., 198
 Mosoloff, A., 315
 Moszkowski, Moritz, 248
 Moussorgsky, M. P., 291, 295, 299, 307, 319, 324
 Moya, A. P., 322
 Mozart, Wolfgang Amadeus, 301, 311
 Concerto in F major, 273
 Concerto in D minor, 263
Figaro, Grand Finale, Act 2, 68
 Overture, 68
 Mraczek, Josef C., 298
 Muck, Karl, 214, 340
 Muncy, Percy W., 131
 Municipal Opera Association, 144
 Münz, Mieczyslaw, 167, 258, 331
 Murphy, Lambert, 320
 Murray, Mae, 138
 Music and Art Lovers' Association, 144
 Music Hall, *see* Carnegie Hall
 Music Hall Company of N. Y., Ltd., 14, 33, 35-39, 43-51, 62, 96
Music in Everyday Life, 19, 95, 346
Music Through the Ages, 345
 Music Week (N. Y.) celebration, 257
Musical America, 220, 346
Musical America's Guide, 346
 Musical Art Quartet, 247
 Musical Art Society, 48, 205, 221, 227-229, 330
Musical Courier, 52-56, 200, 346
Musical Leader, 112, 346
 Musicians in Carnegie Hall, 139-144
 Musicians' Relief Fund, 230
 Musin, Ovide, 219
 Mussey, Kendal, 254
 Mussolini's Black Shirts Band, 272
 Musurgia, 198
My Musical Life, 27-29, 193, 203, 204, 345
 Mystic Shrine, 254
 Nabokoff, Nicholas, 300, 311, 313, 328
Fiancé Overture, 273
 Nadeau, Raoul, 142
 Nadworney, Devora, 325
 Nash, Mary, 122
 Nathan, Mrs. Frederick, 147

- National Assoc. of Schools of Music, 73
 National Broadcasting Company, 112
 National Conservatory of Music, 194
 National Negro Pageant, 266
 National Orchestral Assoc., 246, 260, 267, 269, 271, 272
 first performances, 310, 311
 National Orchestral Society, 115
 National Symphony Orchestra, 212, 244
 merges with Philharmonic Orchestra, 248
 National Woman's Symphony Orchestra, 270
Naughty Marietta, 218
 Navrátil, Karl, 206
 Nearing, Scott, 252
 Negri, Flora, 324
 Neuendorf, Adolph, 217
New Encyclopedia of Music and Musicians, The, 345
 Newkirk, Guyrah, 136
 Newmarch, Rosa, 64, 201, 346
 New Symphony Orchestra (Musicians'), 244
 New Theatre, 74, 75, 78, 79
 New York Academy of Dramatic Art, 49
 New York Athletic Club, 201
 New York Banks Glee Club, 221
 New York Bi-Metallism Association, 217
 New York Chamber Music Society, 143, 238
 New York Chiropractic School, 253
New York Herald, 61, 64, 189
New York Herald Tribune, 102, 316
 New York Law School, 257
 New York Little Symphony, 238
see also Barrère Little Symphony Orch.
New York Morning Journal, 190
 New York Orchestra, 243, 273
 first performances, 312, 313
 New York Philharmonic Orchestra, *see* Philharmonic Symphony Society
New York Post, 227
 New York School of Drama, 44
 New York School of Expression, 48
 New York School of the Theatre, 123, 124
 first performances, 124
 New York Scottish Society, 188
 New York Soc. of Ethical Culture, 223, 343
 New York State Symphonic Band, 224
New York Sun, 189
 New York Symphony Orchestra, *see* Symphony Society of New York
 New York Symphony String Quartet, 201
New York Telegram, 190
New York Times, 78, 79, 95
New York Tribune, 60, 63, 74, 78, 193, 213
 New York Univ. A Cappella Chorus, 326
 New York Univ. Chorus and Orchestra, 271
New York World, 61, 190
 Ney, Elly, 247-249, 264
 Nichols, Marie, 225, 297
 Nicolau, Antoni, 321, 322
 Niemann, W. R., 331
 Nikisch, Arthur, 211, 236
 Nin, Joaquin, 325, 331, 332
 Noble, Dr. T. Tertius, 100, 272, 317
 Nolan, John, 171
 Nordica, Lillian, 11, 216, 218, 222
 Norena, Edie, 258
 Norton, Eunice, 269
 Norton, Rachel, 269
 Novaes, Guiomar, 241
 Nugent, Ruth, 122
 Nyieregyhazi, Erwin, 249
 Oberhoffer, Emil, 237
 Ochs, Siegfried, 323
 Odd Fellows' Home circus, 255
 Oelheim, Helen, 266
 O'More, Colin, 249, 324
 Ondriczek, Franz, 215
 Onegin, Sigrid, 249, 271
 Opening Festival, Carnegie Hall, 59-70
 Opera at Carnegie Hall, 110, 172, 205, 214

- Oratorio Society of New York, 23, 25-29, 59, 61, 100, 101, 172, 198, 199, 205, 218, 221, 227, 251, 260, 273, 328, 329
 conductors, 26-28
 first appearance, 26
 first performances, 328, 329
 founding of, 26
 Jubilee Concert, 251
- Organ, gift of Carnegie Corporation, 95, 104
 dedication of, 99-103
 first broadcast using organ, 113
- Orloff, Nicolai, 258
- Ormandy, Eugene, 238, 269, 306
- Ornstein, Leo, 240, 248, 303, 320
- O'Rourke, Edward, 177
- Orr, Forrest, 122
- O'Ryan, John F., 245
- Osborne, Verna, 142
- Osgood, Harry, 254
- Packard's Business College, 188, 221
- Paderewski, Ignace Jan, 158, 159, 161, 173, 195, 196, 200, 203, 240, 249, 253, 298, 340
 Concerto No. 1, op. 17, 196
Polish Fantasia, 215
- Paganini, N., 332
- Page, Walter Hines, 146
- Page, Mrs. Walter Hines, 146
- Painters in Carnegie Hall, 126-136
- Palestine Bazaar, 197
- Palmer, Col. Frederick, 239
- Palmgren, Selim, 319
- Palumbo, Alphonse, 136
- Paniaqua, R., 310
- Pankhurst, Emmeline, 236
- Panzer, Karl, 211
- Paradiso, Donato, 143
- Parker, Frank, 143
- Parker, Robert Kent, 140
- Parsons, John E., 206
- Patti, Adelina, 11, 174, 198, 216, 224
- Pattison, Lee, 253, 284, 316
- Patton, Fred, 251
- Paulist Choristers, 267
- Paur, Emil, 218, 219, 280, 313
- Paur Symphony Orchestra, 313
- Peace Festival, 21, 229
- Peary, Lt. Robert E., 217
- Pedrell, Felipe, 321
- Peebles, Joan, 142
- People's Chorus of N. Y., 263, 269
- People's Concerts, 233
- Percy, Richard T., 149
- Perfal, Alexander, 124
- Peri, Jacopo, 122
- Perkins, Francis D., 316
- Perkins, Osgood, 143
- Perotinus, Magnus, 327
- Perry, Sergeant, 177
- Pershing, John J., 165
- Persinger, Louis, 269
- Petchnikoff, Alexander, 221
- Peters, Julia, 269
- Peterson, May, 319
- Petri, Egon, 270
- Peyser, Ethel, 345
- Pfitzner, Hans, 285, 329
Von Deutscher Seele, 251
- Philadelphia Symphony Orchestra, 224, 244, 255, 265, 267, 269, 271, 273
 first performances, 302-307
- Philharmonic-Symphony Soc. of New York, 27, 48, 53, 54, 79, 110, 116, 139, 160, 171, 172, 177, 193, 211-213, 215, 227, 228, 231, 236, 242, 245-247, 251, 253-255, 257, 259-266, 269-273, 324, 326, 328, 340, 346
 Children's Concerts, 110, 261, 271, 290, 291
 conductors, 211-213
 first concert in Carnegie Hall, 213
 first performances, 279-392, 316, 317
 merges with National Symphony Orchestra, 248
 merges with New York Symphony, 27, 193, 261
 Sunday broadcasts, 116
- Philidor, A. D., 318
- Philips, Arthur Judson, 143
- Phillips, Eugene, 142
- Phillips, J. Campbell, 134, 149
- Phillips, Mrs. J. Campbell, 134
- Piastro, Mishel, 246, 272
- Piatigorsky, Gregor, 266, 269, 272, 292, 302, 311, 332
- Pick-Mangiagalli, Riccardo, 284, 300

- Pierné, Gabriel, 286, 294, 301, Quiroga, Manuel, 252
 304, 329
- Pierpont, Jerry W., 136
- Pijper, Willem, 287, 304
- Pillars of Society*, 122
- Pinchot, Rosamund, 122
- Pingoud, Ernest, 304
- Pinnera, Gina, 101, 268
- Pinza, Ezio, 262
- Piston, Walter, 291
- Pittsburgh Symphony Orchestra,
 218
 first performances, 315, 316
- Pius X School Choir, 327
- Pizzetti, Ildebrando, 287, 288, 321,
 322, 325
- Plançon, Pol, 217
- Platt, Estelle G., 149
- Podroyski, Mischa, 136
- Poe, Edgar Allan, 301
- Pollain, R., 325
- Ponce, Manuel M., 306
- Pons, Lily, 134, 268
- Ponselle, Carmela, 142
- Ponselle, Rosa, 142, 247
- Pope Leo XIII, 219
- Popov, Boris, 325
- Porter, Hugh, 100, 101
- Post, Guy Bates, 112
- Post, Laura J., 48, 173, 205
- Potter, Charles F., 252
- Potter, Bishop Henry C., 59, 62
- Powell, John, 244, 309
- Powell, Maud, 223, 281, 308
- Powell, William, 122
- Powers, Tom, 122
- Prague Chorus, 264
- Pratt, Waldo Selden, 345
- Précieuses Ridicules, Les*, 123
- Prices of Seats, 1891, 195
- Prihoda, Vasa, 246
- Proctor Studio, 44
 programs (printed), 157-160,
 184-202, 204, 205
- Prokofieff, Serge, 289, 290, 299,
 305, 306, 309, 310
- Proskauer, Joseph M., 100
- "Prudence Penny," 267
- Pryor, Arthur, 216
- Pugno, Raoul, 217, 220, 240, 307
- Purcell, Henry, 303, 318
- Pushman, Hovsep, 128
- Pyne, Mrs. Percy R., Jr., 205
- Rabaud, Henri, 214, 284
- Rachlin, Ezra, 267
- Rachmaninoff, Sergei, 57, 157,
 161, 164, 227, 231, 232, 242, 255,
 257, 292, 304, 307-309, 319, 321,
 333, 340
 Second Piano Concerto, 231, 256
- Radio broadcasting, 107-116
 problems of, 108-111
- Radio stations, 115
- Radoux, J. T., 322
- Raff, J. J., March, *Leonore*, 204
- Raisa, Rosa, 259
- Rameau, J. P., 215, 293, 318
- Ravanello, O., *Hymn to Glory*, 100
- Ravel, Maurice, 287, 294, 295,
 298, 299, 302, 304, 306, 331
 Concerto for the Left Hand, 273
- Recital Hall, 186-188, 191
- Red Mill, The*, 218
- Redmond, John Edw., 237
- Reger, Max, 282, 298, 319
- Reichmann, Theodor, 68
- Reid, Whitelaw, 206
- Reiner, Fritz, 105, 164, 166, 212,
 252, 265, 287, 302, 304, 305, 306
- Rella, Antonio, 250
- Rembrandt Building, 47
- Renaud, Maurice, 234
- Reno, Morris, 33, 37, 43, 44, 62,
 64, 66, 172, 194
- Respighi, Ottorino, 212, 256, 265,
 283-290, 300, 306
 Piano Concerto, 256
Pines of Rome, 257
- Rethberg, Elisabeth, 250, 259, 329
- Reynolds, Eleanor, 326
- Reznicek, Emil, 288, 298
- Ricci, Beniamino, 266
- Ricci, Ruggiero, 264
- Richards, Ella E., 149
- Richards, Lewis, 267
- Richards, Vere S., 144
- Richardson, Alexander D., 114
Concert Allegro, 115
- Rider-Kelsey, Corinne, 227
- Riegger, Wallingford, 289, 305
- Rimini, Giacomo, 259
- Rimsky-Korsakoff, N. A., 280,
 293, 307-309, 323
Sadko, 256
Snegourotchka, 110

- Rinuccini, Ottavio, 122
 Rivière, Jean, 315
 Robert, Louis, 322, 323
 Robeson, Paul, 264
 Robinson, Mrs. Douglas, Jr., 205
 Robinson, Edward G., 122
 Robinson, Dr. Frederick B., 131
 Robinson, Gertrude Pew, 133
 Robinson, Lucille, 135
 Robinson, Walter O., 125
 Rochester Symphony Orchestra,
 253
 first performances, 316
 Rockefeller, John D., 192
 Rodzinski, Artur, 213, 291, 302,
 304, 315
 Roeder, Benjamin F., 121, 122
 Roeder, Carl, 144
 Rogers, Cynthia, 124
 Rogers, Will, 113, 258
 Romano, Armando, 273
 Roosevelt, Mrs. Elliott, 205
 Roosevelt, Franklin D., 100, 165
 Roosevelt, Mrs. J. West, 205
 Roosevelt, Theodore, 145, 169, 222
 Ropartz, Guy, 298
 Rosa, Parepa, 198
 Roselle, Anna, 264
 Rosen, Max, 263, 331
 Rosenblatt, Joseph, 244
 Rosenstein, Arthur, 268
 Rosenthal, Moritz, 198, 219, 220
Roses and Drums, 112, 113
 Rosing, Vladimir, 252
 Ross, Hugh, 267, 272, 317
 Rossiter, E., 176
 Roth, Otto, 206
 Roth Quartet, 271
 Rothier, Leon, 253, 323
 Rousseau, Jean-Jacques, 318
 Roussel, Albert, 284, 300, 331
 Rovinsky, Anton, 326
 Royce, Edward, 285
 Royle, Selena, 122
 Rubinstein, Anton, 26, 281, 297
 Rubinstein, Beryl, 249
 Rubinstein, Erna, 253
 Rubinstein, Nicolai, 198
 Rubinstein Society of New York,
 198, 201
 Ruegger, Elsa, 220
 Ruffo, Titta, 237
 Ruhrsheitz, Kurt, 267
 Rumford, R. K., 238
 Rummel, Franz, 186
 Russell, Bertrand, 268
 Russell, Charles Edward, 233, 252
 Russell, Lillian, 175, 207
 Russian Imperial Orchestra, 233
 Russian Symphony Orchestra, 229,
 230, 243, 263
 first performances, 307-309
 Russolo, A., *Chimes of St. Mark's*,
 101
 Sabatini, Carlo, 248
 Sabine, Wallace C., 73, 70
 Sadero, Geni, 322
 Safonoff, M., 332
 Safonoff, Vassily, 159, 211, 227
 St. Andrew's Coffee Stands, 240
 St. Denis, Ruth, 138
 St. Denis Co., 259
 St. Francis Monastery, 230
 St. Peter's Choir of Philadelphia,
 305
 Saint-Saëns, Charles Camille, 159,
 198, 228, 255, 294, 318, 328
 Concerto No. 4 in C minor, 196
 Fifth Piano Concerto, 220
 G minor Piano Concerto, 223,
 245
 Henry VIII, 213
 Salmond, Felix, 253
 Salomon, Jacqueline, 270
 Salter, Louis, 83, 165, 171-175
 Salzedo, Carlos, 254, 319, 331
 Samaroff, Olga, 238
 Saminsky, L., 296, 328
 Samuel, Harold, 269
 Sancho-Marraco, J., 323
 Sanders, Robert S., 290
 Sanford, Erskine, 122
 Sankey, Ira D., 222
 Sanroma, J., 300, 303
 Sapio, Mme. De Vere, *see* De
 Vere, Clementine
 Sarasate, Pablo, 203, 313
 Sarg, Tony, 272
 Sargent, Franklin H., 120, 121
 Sartain, William, 176
 Sauer, Emil, 219
 Sawyer, Charles Pike, 100
 Scheff, Fritzi, 251
 Schelling, Ernest, 81, 110, 166,
 236, 248, 261, 285, 286, 290-
 292, 298, 302, 331

- Schenck, Elliot, 310
 Schenck, Emil, 197
 Schieffelin, Mrs. Eugene, 205
 Schildkraut, Joseph, 122
 Schillinger, Joseph, 315
 Schillings, Max, 280
 Schindler, Kurt, 251, 253, 317,
 319-323
 Schipa, Tito, 247
 Schmidt, Franz, 289
 Schmitt, Florent, 294, 298
 Schnabel, Artur, 209, 248, 270
 Schnitzer, Germaine, 240, 248,
 308
 Schoenberg, Arnold, 282, 283, 292,
 300, 305, 317
 Schola Cantorum, 248, 251, 253,
 254, 256, 262, 266, 267, 270, 272,
 300, 340
 directors, 317
 first performances, 317-328
 Schorr, Friedrich, 253, 270, 328
 Schram, Therese H., 197
 Schroeder, Alwin, 207, 284
 Schubert, Franz, 291, 315, 331,
 332
 Schubert Memorial Concert, 264
 Schubert's Music Store, 186
 Schuch, E., 211
 Schuetz, Heinrich, *Seven Words
 of Our Saviour*, 69
 Schuetzendorf, Gustav, 271
 Schultz, Leo, 222, 252, 283
 Schumann, Georg, 293, 297
 Schumann, Robert, *Concerto in A
 minor*, 197
 Faust, Part 3, 199
 Schumann-Heink, Mme. Ernestine, 222, 272
 Scott, Alfred Irving, 157-160
 Scott, Le Roy, 137
 Scott, T. A., 17
 Scriabin, Alex, 227, 308, 309
 First Symphony, 230
 Seagle, Oscar, 237, 319
 Sears, Taber, 136
 Sebel, Frances, 268
Secunda Pastorum, 122
 Sedgwick, Mrs. A. G., 205
 Seidel, Toscha, 244, 254
 Seidl, Anton, 198, 211, 213, 218, 280
 Seidl's Permanent Orchestra, 216
 Sembrich, Marcella, 159, 161, 174,
 222, 223
 Serviss, Garrett P., 172, 217
 Shackelton, Sir Ernest, 241
 Shakespeare, Wm., *A Midsummer
 Night's Dream*, 235
 As You Like It, 235
 Shan-kar, Uday, 270
 Shawn, Ted, 138, 264
 Sheldon, Charles G., 127
 Sheldon, Charles H., 45, 47
 Shepherd, Arthur, 315
 Sheridan, Frank, 265, 332
 Shostakovitch, Dmitri, 288, 291,
 292, 304, 306, 311
 Shreker, Franz, 287
 Sibelius, Jean, 281, 283, 285, 298,
 299, 303, 306-308, 326
 Siebert, Henry, 142
 Sieveking, Martinus, 216
Sightless, The, 122
Silent Woman, The, 122
 Siloti, Alexander, 265, 284
 Simon, Robert E., 52, 83-91, 100,
 103, 131
 inaugurates organ concerts, 114
 presides at dedication of organ,
 100
 purchases Carnegie Hall, 83
 remodels Carnegie Hall, 83-91
 Simon, Robert E., Jr., 52
 Sims, William S., Admiral, 165
 Sinding, Christian, 280
 Sinfonietta, *see* Chamber Music
 Symphony
 Sing Tsin Gtang Orchestra, 240
 Sistine Chapel Choir, 250
 Skeath, Blanche, 239
 Skilton, C., *American Indian Fan-
 tasie*, 101
 Skinner, Mary, 175
 Slenczynski, Ruth, 272, 339
 Slezak, Leo, 237
 Sloan, William D., 192
 Slouminsky, Nicholas, 252
 Smallens, Alexander, 302
 Smart, Henry, 187
 Smetana, B., 324
 Smeterlin, Jan, 266
 Smith, C. C., 51, 83
 Smith, David Stanley, 283, 290
 Smith, Eva F., 149
 Smith, F. Hopkinson, 145
 Smith, Gypsy, 231
 Society of Ancient Instruments,
 245

- Society of the Friends of Music, 250
 first performances, 329
- Sokoloff, Nikolai, 243, 258, 263, 273, 293, 312, 315
- Sommervell, Arthur, 320
- Sons of Italy, 250
- Sonzogno, Giulio, 292
- Sophocles, 123
- Sousa, John Philip, 216
- Sowerby, Leo, 306, 311, 316
- Spaeth, Sigmund, 272, 340
- Spalding, Albert, 164, 181, 231, 270
- Spencer, Janet, 227
- Spendifaroff, A. A., 227
- Spross, Charles G., 282
- Stahl, Willy, 311
- Stamitz, Karl, 331
- Stanford, Charles Villiers, 211
- Stanley, Helen, 245, 255
- Stanton, Edmund C., 54
- Stanton, Elizabeth Cady, 239
- Starbuck, Betty, 124
- Stark, Waldemar R., 35
- Starling, Lynn, 122
- Stashevitch, Paul, 264, 312
- State Symphony Orchestra, 251, 253-255
 first performances, 309, 310
- Steele, Eleanor, 326
- Steele, Robert, 327
- Stefansson, Vilhjalmur, 242
- Stein, Gertrude, 130
- Steinbach, Fritz, 211
- Steinway, William, 52
- Steinway Hall, 11, 53, 55, 186, 195
- Steinway piano, endorsements, 198
- Stenhammer, W., 323
- Stewart, Francis, 144
- Still, William Grant, 292
- Stillman, Mitya, 312
- Stires, Louise Homer, 255
- Stock, Frederick, 234, 246, 289
- Stoddard, Enoch Vine, 136
- Stoessel, Albert, 23, 28, 100, 101, 260, 273, 329
- Stojowski, Sigismund, 248, 319
- Stokes, Anson Phelps, 206
- Stokowski, Leopold, 71, 100, 161, 164, 212, 244, 265, 273, 302-304, 306
- Stone, Dorothy, 138
- Stone, Fred, 138
- Stoopnagle and Budd*, 113
- Stopak, Joseph, 246
- Stransky, Josef, 161, 212, 245, 248, 251, 253, 281-283, 309
- Straton, John Roach, 252
- Strauss, Johann, *Blue Danube Waltz*, 115
 Waltz, Geschichten aus dem Wiener Wald, 204
- Strauss, Richard, 211, 212, 224, 226, 227, 248, 280-282, 284, 286, 290, 293, 326, 332
 Domestic Symphony, 227
 Enoch Arden, 227
 Guntram, 215, 227
- Strauss, Sara Mildred, 139
- Straussiana*, 251
- Stravinsky, Igor, 212, 295, 299, 300, 302-304, 308, 309
 Symphony of Psalms, 110
- Strean, Maria J., 136
- Strickland, Lily, 331
- Striggio, Alessandro, 318
- Stringham, Edwin, 292
- Strong, Templeton, 307
- Strozzi, Kay, 122
- Stuart, Mary, 126, 127
- Stuart, Ruth McEnery, 146
- Studios in Carnegie Hall, 44, 85, 86, 88-91, 119-149
- "Studios of Expression," 126
- Stueckgold, Greta, 270, 273
- Suk, Joseph, 280, 293, 320
- Sukoenig, Sidney, 268, 332
- Sulzberger, Arthur Hays, 100
- Sunday, Billy, 166
- Sundelius, Marie, 241, 254
- Sutro, Rose and Ottilie, 282
- Svecenski, L., 206
- Swedish Symphony Orchestra, 240
- Sweet, Reginald, 283
- Swinford, Jerome, 265
- Sylva, Marguerite, 142
- Symphony Club, 218
- Symphony Society of New York, 25, 59, 61, 74, 110, 192, 193, 195, 199, 202, 203, 205, 207, 215, 218, 230, 232, 237, 239, 247, 251, 255, 257, 259, 260
 first performances 292-296
 founding of, 27
 merges with the N. Y. Philharmonic, 27, 193, 260
 Sunday Concerts, 202, 203, 207

- Szigeti, Joseph, 255, 260, 331
 Szymanowski, Karol, 285, 299,
 303, 326, 330
- Tagore, Rabindranath, 241
 Tailleferre, Germaine, 299, 303
 Tammany Hall, 230
 Taneieff, A. S., 297
 Tansman, Alexander, 287, 289,
 300, 332
 Tarasova, Nina, 245
 Tartini, Giuseppe, 331
 Tauber, Richard, 267
 Taxes on Carnegie Hall, 34, 48,
 89
 Taylor, Deems, 271, 295, 314
 Tchaikovsky, Peter Illich, 57, 59,
 62-70, 162, 186, 201, 280, 293,
 294, 296, 307, 308, 328
A Capella Choruses, 69
 B flat minor Concerto, 221, 261
Marche Solennelle, 62
Suite No. 3 for Orchestra, 68
Symphonie Pathétique, 70, 215
 first performance, 213
 Symphony No. 4, 213
 Violin Concerto, 201, 230
 Tcherepnin, Nikolai, 301, 303,
 309
 Tchesnokoff, P., 319
 Telemann, George P., 288
 Telharmonic Orchestra, 233
 Tempest, Marie, 208
 Tenants of Carnegie Hall, 119-
 149
 clubs, 144-147
 dance studios and dancers, 137-
 139
 dramatic schools and actors,
 120-126
 musicians and music teachers,
 139-144
 painters, 126-136
 Ternina, Milka, 218, 224
 Terry, Ellen, 233
 Tertis, Lionel, 252
 Tetrazzini, Luisa, 235
 Teyte (Tate), Maggie, 235
 Theodore Thomas Orchestra, 234
 see also Chicago Symphony
 Orch.
 Theodorowicz, Julius, 206
 Theremin, Leon, 170, 262, 315
 Thereminovox, 262
- Thérèse, Marie, 256
 Thibaud, Jacques, 225
 Thiers, Louise Gérard, 143
 Thomas, Ambroise, *Mignon*, 251
 Thomas, Augustus, 122
 Thomas, John Charles, 253, 259,
 323
 Thomas, Lowell, 242
 Thomas, Theodore, 54, 207, 213,
 220
 Thomas, Virginia Carrington, 113
 Thompson, Randall, 290, 327
 Thorner, William, 142
 Thurber, Mrs. Jeannette N., 194
 Thursby, Anna, 144
 Tibbett, Lawrence, 259, 269
 Ticket office, see Box-office
 Tivoli Opera Co., 235
 Toch, Ernst, 289, 300-302, 305
 Toedt, Theodore J., 69
 Tolstoi, Ilya, 242
 Tommasini, Vincenzo, 284
 Toscanini, Arturo, 1, 79, 100, 103,
 109, 161-163, 172, 177, 212, 213,
 257, 259, 261, 266, 284, 286-291,
 338, 340
 Tosti, François Paolo, *With Beau-
 ty's Eyes*, 207
 Totten, John J., 160-167
 Townsend, Helen, 142
 Tracy, Charles Lee, 148
 Tracy, Spencer, 122
 Tree, Dorothy, 124
 Tretbar, Charles F., 195-197
 Treumann, Edward E., 144
 Triggs, Harold, 311
Trip to the Moon, 172
 Turina, Joaquín, 332
 Turnier, Mrs. Lawrence, 206
 Tuskegee Institute, 19
 Tutchings, Everett, 327, 328
 Tuthill, Burnet C., 35, 63, 73
 Tuthill, William Burnett, 33, 35,
 63, 73, 75, 76, 102, 130, 335
 Twelvetrees, Helen, 122
Twentieth Century Music, 345
 Twombly, H. McK., 192
- Ukrainian Chorus, 242, 250
 Ulmann, Albert, 197
 United Irish League, 237
 United Singers of N. Y., 253
 United States Steel Corporation,
 22

- Untermeyer, Samuel, 250, 272
 Urban, Joseph, 100
 Ushers at Carnegie Hall, 178
- Van Amringe, Guy, 188
 Vanderbilt, Cornelius, 192
 Vanderbilt, George W., 192
 Vanderbilt, Reginald, 148
 Vanderbilt, W. K., 127, 192
 Van der Stucken, Frank, 56, 187, 207, 280
 Van de Vere, Nevada, 257
 Van Dyke, Dr. Henry, 101, 102
 Van Hoogstraten, Willem, 212, 249, 284
 Van Rooy, Anton, 225
 Van Vliet, Cornelius, 255
 Van Wyck, Augustus, 220
 Varese, Edgar, 244, 304
Variety Hour, George Jessel's, 113
 Vasa, Adele, 325
 Vasilieff, Nicholas, 324
 Vaurabourg, Mme., 287
 Vecchi, Orazio, 318
 Velazco, Emil, 312
 Verbrugghen, Henri, 238, 243, 252
 Verdi, Giuseppe, 321
Ernani, 253
 "Ernani involami" from *Ernani*, 101
Manzoni's Requiem, 216
 Vieuxtemps, Henri, 330
 Villa-Lobos, H., 305, 325, 327
 Villiers-Stanford C., 283
 Vivaldi, Antonio, 286, 287, 291
 Vives, A., 325
 Vogel, Vladimir, 305
 Volavy, M., 309
 Volk, George W., 311
 Volkmann, Robert, Serenade for Strings in D minor, 204
 Volpe, Arnold, 229
 Volpe Orchestra, 229
 Von Antalffy, Dezsö, 324
 Von Bülow, Hans, 25, 28
 Von Emden, Harriet, 327
 Von Hausegger, S., 280, 305
 Von Klenau, Paul, 305
 Von Luckner, Count, 257
 Von Rebay, Baroness Hilla, 136
 Von Webern, Anton, 304
 Vos, Hubert, 127, 140
 Vreeland, Jeanette, 251, 269
- Wade, Gus, 177
 Wagenaar, Bernard, 285-287, 311
 Waghalter, Ignaz, 255, 256, 309
 Wagner, Richard, 111, 198
Die Meistersinger, Prelude, 213
Ride of the Valkyries, 196
Tristan und Isolde, *Liebestod*, 255
Tristan und Isolde, Prelude and Finale, 68
 "Wotan's Abschied" from *Die Walküre*, 101
 Wagner, Siegfried, 296
 Wald, Lillian D., 100
 Waldo, Earl, 142
 Walker, James J., 100
 Walker, Stuart, 123
 Wallenstein, Alfred, 266, 289, 292, 311
 Wallman, Mary, 268
 Walska, Ganna, 264
 Walter, Bruno, 212, 269, 270, 289, 290-292, 317
Ward Family Theater, The, 113
 Warfield, David, 132
 Waring, Fred, 112
 Waring's Pennsylvanians, 112
 Warm Springs Foundation benefit, 270
 Warwick, Countess of, 237
 Washington, Booker T., 19
 Wash. Heights Music Club, 258
 Wassilenko, S. N., 306
 Watson, Lucille, 122
 Weaver, Powell, 142
 Webb, Dr. Seward, 192
 Weber, C. M. von, 317, 327
 Weed, Marion, 218
 Weill, Kurt, 291
 Weinberger, K., 288
 Weiner, Leo, 291
 Weingartner, Felix, 211, 229, 281, 282, 293
 Weinrich, Carl, 326
 Weisman, M. Murray, 51, 52, 89
 Wellesz, Egon, 326
 Weprick, A., 290
 Werrenrath, Reinald, 101, 247
 Westley, Helen, 122
 Westminster Choir, 257, 267
 Wetzler, H. H., 223, 315,
 Orchestra, 224-227
 Wheaton, Charles, 289
 Whitehead, William, 124

- Whitehill, Clarence, 131
 Whiteman, Paul, 254, 314
 Orchestra, 314
 Whitfield, Louise, 22
 Whithorne, Emerson, 282, 283,
 286, 296, 314, 315
 Whiting, Arthur, 219
 Why, Foster, 144
 Widor, Charles Marie, 282
 Wiggin, Kate Douglas, 146
 Wiggins, Guy, 136
 Wigman, Mary, 268
 Wilde, Oscar, 287
 Wiley, Louis, 100
 Willeke, Willem, 309
 Willens, Richard, 263
 William, Warren, 122
 Williams, Evan, 140, 216
 Williams, Frederick Ballard, 131
 Williams, R. Vaughan, 294, 312
 Wilson, John J., 33
 Wilson, Woodrow, 244
 Wiman, Dwight, 143
 Winderstein, Hans W. G., 223
 Wise, Dr. Stephen S., 100, 115,
 234, 250, 268, 343
 Witherspoon, Herbert, 239-241
 Wittgenstein, Paul, 273, 302
 Wittgenstein, Victor, 258
 Wolf, Hugo, 293, 294, 310
 Wolfe, James, 256, 323, 324
 Wolff, Alfred R., 35
 Wolf-Ferrari, Ermanno, 329
 Woloff, J. C., 200
 Wolfsohn's Musical Bureau, 160,
 170, 192
 Wolter, Annett, Mme., 124, 125
 Wolter Academy, The, 125
 Women's Political Union, 239
 Women's String Orchestra, 219
Wonders of America, 172
 Wood, Henry J., 211
 Work, Frank, 178
World-Telegram, 114
 Wright, Katherine, 325
 Wüllner, Dr. Ludwig, 231, 281
 Wycherly, Margaret, 122
 Yeats, William Butler, 226
 Yon, Pietro, 96, 99, 100, 103, 141,
 142, 148, 149, 273
 Echo, 101
Second Concert Study, 101
Triumph of St. Patrick, 142,
 273
 Yon, S. Constantino, 141, 148
 Yonkers Male Glee Club, 327
 Young, Barbara, 134
 Young, Roland, 143
 Young Ladies' Harp Orchestra,
 225
 Young People's Symphony Con-
 certs, 204, 205, 227, 236, 261
 Ysayé, Eugène, 203, 215, 237, 293,
 331, 340
 Zandonai, Riccardo, 319
 Zanella, 332
 Zangwill, Israel, 250
 Zaslawsky, George, 260, 313
 Zemachson, Arnold, 307
 Zimbalist, Efrem, 234, 253, 257,
 306, 331
 Zirato, Bruno, 341
 Zolotareff, V. A., 308
 Zucca, Mme. Mana, 242
 Fugato humoresque, 242

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College Commencements

The first date, after the formal opening in May (see Chapter 6), records the graduating exercises of the thirty-third anniversary of Packard's Business College.

On April 10th, the Women's Law Class of the University of the City of New York held the closing exercises of the class of 1891 in Recital Hall.

On June 10th the Commencement of Columbia University, at that time still on Madison Avenue between 49th and 50th streets, was held in the Hall. There were only fifty candidates for the Bachelor of Arts diploma, instead of the hundreds that now win this degree annually from Columbia University. Among these "bachelors" were Victor Mapes, Courtlandt Field Bishop, and William Cheshoro. Among those receiving the degree of Bachelor of Laws was one Guy Van Amringe, who later became dean of the College of Arts of Columbia University.

The Scottish Society

On Friday, October 31st, 1891, the New York Scottish Society held its annual Hallowe'en Festival in Recital Hall. The program spreads itself over many pages. An illustrated lecture was given, entitled "A Night with Sir Walter Scott." This seems to have been the first event with a program of the size used at present; later on, the dimensions were increased, but the smaller size has recently been readopted. This program (1891) has on its front cover in a faded brown type: *Music Hall founded by Andrew Carnegie.*